

BY JOE NAZZARO

DICK SMITH

THE GODFATHER OF MAKEUP

BY JOE NAZZARO

Published by Gorton Studio

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Jon Davey Drive,
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Widely regarded as the 'godfather' of modern makeup effects, Dick Smith's extensive career covers such cinematic classics as *Little Big Man*, *The Exorcist*, *Altered States*, *Taxi Driver*, *The Godfather*, *Midnight Cowboy*, *Starman*, *Scanners* and *Ghost Story*. As well as an Emmy, a BAFTA and two Saturn Awards, Smith earned an Oscar in 1985 for his stunning aging makeup on F. Murray Abraham in *Amadeus*, and an Honorary Oscar in 2012.

Aside from his own long career, Smith devoted a huge part of his life to mentoring and advising young makeup artists. Contrary to the often-secretive nature of his trade, Smith shared information willingly, first with his 1965 *Dick Smith's Do-It-Yourself Monster Make-Up Handbook*, and later, his Basic and Advanced Professional Makeup Course, the recipients of which include numerous Oscar nominees and winners.

Dick Smith: The Godfather of Makeup examines Smith's life and career, from his early student makeups created as a prankster at Yale, to his tenure as NBC's first makeup department head during the era of live television, and finally his decades-long freelance career. In addition to extensive first-hand conversations with Smith himself, the book interviews dozens of friends, family, and co-workers, and is accompanied by hundreds of rare images, many from Smith's own archives. Over a decade in the making, it's the most comprehensive look at the iconic makeup legend ever published.

FOR MONSIGNOR JAMES TURRO,
MY INTELLECTUAL ROLE MODEL,
WHOSE MASTERY OF THE SPOKEN
WORD REMAINS WITHOUT EQUAL.

Dick Smith: The Godfather of Makeup

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DICK SMITH

THE GODFATHER

OF MAKEUP

BY JOE NAZZARO

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A NOTE FROM THE PUBLISHER

Dick Smith would have been 100 years old in 2022. That puts him firmly in the category of having come from a different generation. In editing this book, we came across a number of challenges in how to deal with certain subject matter and language that, while acceptable and commonplace in its day, could now feel outdated at best, and offensive at worst.

For example, during the decades that Dick was working, race change makeups were common and not regarded as wrong to do; consider Dick's transformation of Anthony Quinn into Kublai Khan, or Laurence Olivier into a Mexican priest. Not only did Dick do these makeups, but he also discussed them in a relaxed, matter-of-fact manner, as to him and in the wider society of that time, it was thought perfectly acceptable to do this kind of makeup.

Our problem then was how to sensitively handle material from film and TV productions of over half a century ago, when society had a very different outlook. At the same time, we also didn't wish to publish a new book that contained language or works that would offend.

While we feel it's important to include all of Dick's makeup work as well as Dick and others discussing that work, as a matter of historical record, we have in a few instances edited descriptions and certain phraseology spoken by Dick or other interviewees, that in its day was prevalent and deemed inoffensive, but is now clearly unacceptable to use.

We hope all of Dick's work can be appreciated within the context of the time it was created and that you, as a reader, will understand why we have chosen not to excise this more sensitive subject matter from this biography.

NEILL GORTON

FOREWORD

BY J.J. ABRAMS

I was eight years old when my father, apparently unconcerned with being reported to Child Protective Services, took me to see *The Exorcist*. I remember standing in line at the National Theater in Westwood, looking up at the movie's poster, painted on the theater's east wall — complete with the construction of a giant window with billowing curtains — nervously wondering just how scary the experience was going to be. The answer, of course, is that it was utterly terrifying. The images of a possessed Regan — and the old man priest (played by an only 44 year-old Max von Sydow) — were galvanized in my brain.

Years later, when I was 15, having seen *The Godfather*, *Altered States*, *Scanners*, and other films blessed with the skill and artistry of Dick Smith, I wrote to the man. I had endless questions about his process, looking for any tips or tricks I could employ on my own Super-8 films. To my absolute joy, Mr. Smith responded not only with (often handwritten) letters detailing his approach to the craft, but also with gifts like the original *Monster Make-Up Handbook* that *Famous Monsters* magazine had published years earlier. He even sent me a "clean, unused" tongue from *The Exorcist*, which I have to this day.

A year or so after I first contacted Dick, I was visiting my grandparents in New York and went to JFK Airport with my mother to pick up my father, who was flying in from Los Angeles. This was back before security at airports became insane, when they used to let non-ticket holders go to the gate to greet arriving passengers. That night, a man who looked suspiciously like Dick Smith deboarded the flight and moved toward baggage claim. Forgetting all about my father, I followed the man. I kept my distance, but I kept trying to get a good look at his fingers. You see, Dick Smith only had four fingers on his left hand, having lost one in an accident years earlier.

It was a bit like a Hitchcock picture, with me spying on a stranger from across an airport terminal, trying to confirm his identity through a missing digit. I finally got a good glimpse: one, two, three, thumb. It was him.

I approached Dick and introduced myself. He had just taken a cross-country flight, it was late, and I'm sure he was exhausted, but as he was in his letters, he was exceedingly kind and generous. He even pulled from his briefcase a pre-release issue of *Cinefantastique* magazine, which had just done a cover story on him. He signed the magazine and gave it to me. Another prized possession.

Many years later, I was lucky enough to work with Dick (he temporarily came out of retirement) on a film called *Forever Young*, for which he consulted on some old age makeup. It was during that period that Dick invited me to dinner to meet a young Mexican film director with whom, like me, he had been corresponding for years. It was at a little Italian restaurant on Ventura Boulevard that Dick introduced me to Guillermo del Toro.

This young filmmaker brought a journal with him that night, filled with the sort of remarkable, da Vinci-like sketches and illustrations that would later become world-renowned — and inspirations for some of his most memorable horror and fantasy creations. Guillermo and I instantly bonded over our love of cinema, creatures, filmmaking techniques and, of course, our admiration and appreciation for our makeup artist mentor.

I will forever be endlessly grateful to Dick Smith for the jaw-dropping illusions he created, decades before digital effects were even a possibility, for his willingness to patiently and selflessly share his secrets, techniques and strategies with so many young, aspiring artists, and, of course, for introducing me to my spiritual brother, whom you are lucky enough to hear from next.

FOREWORD

BY GUILLERMO DEL TORO

The only way to define a man is to refer to him with words and anecdotes, but after a major loss, you find yourself reduced to uttering platitudes that don't make you feel any better. You realize there's a sliver of pain lodged in you that is never going to go away, but you also have the joy of having known them. The only way you can describe a giant like Dick Smith is by the outline, the negative space that he leaves after departing this world.

I think I, like everyone else, have the same anecdotes: the ride by train to Larchmont, being picked up by him; that was special to all of us. It's so unique, because in this industry we are always on the way somewhere. We're always in a hurry; we're always getting to a place. Like J.J. Abrams once said about meeting Dick at the airport, how many of us would stop to take the time, to not be 'on the way' but to fully be there for someone that needs us?

The most remarkable thing is that we were all kids that had to some degree, ruined lives, so we were only able to dream of monsters. We were in Japan, Denmark, even the furthest regions of Burbank, but we were all able to write him and get a response. I now try to do that in my own life, so every time I get an e-mail from a fan, I try to talk to them. I also try to produce first-time directors whenever I can, because Dick taught me that standard. I too stole all the best from him, just as I stole my signature from my father.

Dick did amazing things for our craft, and without a doubt he has inscribed his name permanently and historically, but what really changed us is what he did for us. We can all say without any doubt that we wouldn't be who or what we are without him. If you're lucky enough in life, you find two families: one by blood and one by fate. You are born with a father, but sometimes you find somebody else who becomes that too. And when we stand on the shoulders of that person and marvel at where we're able to be and how we look at the world, we realize how rare it is to witness a man like that.

There are very few I can name, who were monumental in how they changed the way people love

our craft. It's a craft that is ungrateful and brutal and lonely, and yet because of the way Dick loved it, we all love it the same way. We all have a letter, or letters, signed by him that we treasure, and I don't think any one of us has thrown any of them away.

I still have my original makeup course in the same binder that I had when I first received it, which I read like a kid reading a comic book under the bed covers, with the same attention that I would explore *Forry's* magazine with a magnifying glass, to see if I could make out any of the lettering on the jars behind John Chambers.

When you know that you are here because of Dick Smith and you realize that he is no longer with us, everything kind of offends you: daylight, traffic, life; you don't understand how things can go on without him. You don't understand why the world didn't stop the moment he stopped.

Dick Smith was present in my life in as meaningful a way as my father is. He was there, first with his makeup kit and his book, and then magically all of a sudden, I climbed out of the train and he was there, and I started receiving piano lessons from Mozart, but I was not a great pianist and he said, "Guillermo, there are much more talented makeup artists than you, but I see you need this!" So he allowed me to continue corresponding until I founded my company and was able to do the effects for the movie I wanted to do for ten years, *Cronos*. Dick introduced me to J.J. Abrams, saying, "There's this young kid who talks a lot, who's really bright. He writes and wants to direct!" So he put us together. He came with Rick Baker to see *Cronos*, the first time I ever showed it in America, and he was so proud and made me feel proud to have him notice. It's that recognition you rarely get from your real father.

In the case of myself, it's hard to communicate, and to have someone that can act as a catalyst for that love you have for the fantastic, so I was grateful for him to say it was not only okay, it's *great* that you love things that way.

He belongs to a generation of Americans that the world has said is the best generation ever, and I agree.

Dick had that simplicity and strength; that no-nonsense and directness and immediacy. He was always there, and I don't mean he was always there to hold your hand or guide your thought processes; he was present, but not in the way. When he was there with you, nothing else mattered because he had no appointments after, and he had no needs before. When you showed up, he would give you a quality of presence and advice and love that I haven't seen before and not since. He gave so

much of his life to this craft, and we need to remember that when we celebrate him, and our job and our craft and our monsters and the pride we can take at still making them physically. We are saluting him; we are saying hello and goodbye to his memory every time we do that, and every time we remember him.

I can only borrow a line from *To Kill a Mockingbird* and to paraphrase and say, "Child, oh child, stand for your father's passing." I hope Dick lives in our hearts, and in the things we do every day for each other, forever.

INTRODUCTION: **REMEMBERING THE GODFATHER OF MAKEUP**

My relationship with Dick Smith started — as it did for an awful lot of people, it turns out — with a phone call. I was trying to do something special for Sheelagh, my then-girlfriend (now wife of 28 years and counting) so I looked up Dick's number and called him. I introduced myself as a journalist who wrote extensively about makeup/ makeup effects, and explained that my girlfriend, a BBC-trained makeup designer, was going to be visiting from the UK in a few weeks, and was it maybe possible to pay him a visit? Looking back, I can't believe how presumptuous that was, but Dick said yes right away, faxing me directions to his house a few minutes later.

When the time for our visit came around, I packed Sheelagh into the car, refusing to say where we were going. By the time we got to Larchmont, New York, an hour and a half later, she was more than a bit peeved, refusing to get out of the car until I told her where we were. "Well, that house in front of us is Dick Smith's house," I informed her, "and the man waving to us from behind the screen door right now is Dick Smith!" It took both of us to drag her into the house.

We sat in the living room, exchanging pleasantries. Dick asked about Sheelagh's work at the BBC, mentioning a few British makeup artists he knew over there. And somewhere along the way, he asked what she thought of his blood recipe: the legendary blood recipe every makeup artist has made at some point, which has been featured in countless films from *Taxi Driver* to *The Godfather*. Sheelagh suggested she really didn't think all that much of Dick's miracle formula, and his face dropped. It was a bit like telling the Pope his holy water just wasn't holy enough.

As it turned out, American and British teaspoons are actually made in different sizes, which meant all the ratios were out of whack, so five minutes later,

the two of them had relocated to the kitchen, playing around like mischievous school children. Dick showed her how to make his blood; Sheelagh taught him how to use Saran Wrap for a two-minute burn makeup. They became fast friends.

At the end of our visit, Dick insisted there was something we *had* to see before we left. We walked out to the garage, where a huge wooden crate was stamped 'Property of the Smithsonian Institution.' "Sheelagh, you sit over there, so you can get the full effect," he told her. "Joe, give me a hand opening it up!" A naughty schoolboy look came over his face. He walked around the crate, undoing the heavy metal clasps. "Are you ready?" Each of us grabbed a side of the crate and hoisted it up... and there, smiling ghoulishly from within was Linda Blair. It was the Regan dummy from *The Exorcist*, which had just been returned from The Smithsonian, and it was obvious from Dick's presentation that we were hardly the first people on which he had played this little trick.

That visit was the beginning of a long and wonderful friendship that continued for decades. We had an open invite from Dick and would try to stop by a couple of times a year. On one particularly memorable occasion, he called me into the kitchen, where he showed me an apron emblazoned with a Union Jack. My job was to stand in the right place with my camera when he came out of the kitchen with a tray, offering Sheelagh tea, accompanied by a deep bow. Some time later, I sent him a blow-up of the picture, which he inscribed with "Would Milady care to take tea now?" That photo sits in the living room of our London flat to this day.

At some point, I started writing for *Makeup Artist Magazine*; virtually the only non-makeup artist writing for it. One afternoon not long after that, Dick called me

with an offer. He knew I wasn't a makeup professional, so if I ever had a few questions about *anything* I was writing, or just needed to confirm a few facts for an article, I could call him. Any time. I may have phoned him once or twice over the years, and funnily enough, he once called to ask *me* for some advice, although for the life of me I can't remember what it was about.

I eventually got to interview Dick for a piece I was writing about the history of the NBC makeup department, so naturally I asked if he had any photos. Of course he did; the guy made pack rats look absent-minded. A couple of days later, I got a call from Dick, who was sounding distinctly unhappy. I asked what was wrong, and he said, "I'll tell you what's wrong: I'm in the attic, it's hot, and I'm sweaty, and I'm covered with dust and cobwebs!" He didn't add, "And it's all your fault!" but the implication was there. Dick calmed down after a few minutes, and an envelope of photos arrived a couple of days later.

In 2002, the organizers of the International Makeup Artist Trade Show (IMATS) decided to stage their first London show in January. Problem was, we were still just a few months from the events of 9/11, and none of us knew if anybody would show up. Dick offered to sweeten the deal for show-goers by coming along himself and doing the informal round-table event that had become a popular feature of the LA show.

The morning before his round-table, I was organizing the room, trying to move a bunch of round tables into some kind of order, when a mother and father, accompanied by their teenage girl, approached me. They had traveled all the way from the Netherlands just so she could meet Dick Smith, and did I possibly know where he would be sitting? I pointed to the table in front of us and said I would be seating him *there*. The girl immediately took off her coat, plopping herself down next to that chair, where she sat patiently for the next three or four hours. When Dick eventually took his place, she was indeed sitting in the right spot, and you've never seen anybody look so happy.

Also in attendance was a Japanese guy in his twenties, accompanied by a young lady who was glamorous beyond belief and obviously there to share in her boyfriend's interest. They spoke to each other

excitedly, mostly in Japanese, and the only words in English I could make out were, "Dick Smith... master of makeup!" He too was trying to find a choice spot for the round-table, and Sheelagh gave them the same suggestions I had made earlier for the young Dutch girl. When we popped our heads in afterwards, his eyes were glistening with happiness. His girlfriend smiled knowingly at us and blew us a big kiss.

One of the other keynote speakers at that show was British makeup legend Stuart Freeborn, who did a lovely talk, but when it came to the Q&A part, we hadn't yet realized that UK attendees were just too reserved to stand up and ask a question. After a long and uncomfortable silence, somebody finally stood. It was Dick Smith, who grabbed a microphone and approached the stage. It was like two superheroes getting together to swap stories about saving the world. That broke the dam, and people were no longer afraid to ask questions.

Not long after that, Sheelagh and I began attending the West Coast IMATS as staffers each year, where we regularly got to eat breakfast with Dick in the mornings. The show was a lot of work for him (socializing with two or three thousand people for an entire weekend can be an emotionally draining experience), and I think he enjoyed those breakfasts as much as we did.

There was a day when my wife and I got word in London that Stuart Freeborn was selling his house and workshop and moving to a smaller place. Sheelagh and I got in the car and drove straight to Esher, where we discovered to our horror that the place had already been picked clean; mostly by auction houses who had doubtless paid Stuart pennies on the dollar for some of his most valuable treasures. I discovered a treasure of my own: in one of the storage rooms was a pile of old *Starlog* magazines, covered in cobwebs and plaster dust. I pulled the entire pile apart and nestled at the bottom, still beautifully preserved, was a copy of Dick Smith's original *Monster Make-Up Handbook* magazine from the sixties. It was, quite literally, buried treasure. A few weeks later, Sheelagh, Dick and I were having breakfast back in Pasadena, and I pulled the magazine out, asking him to sign it for me. It's still one of my most treasured possessions.

As most of you know, Dick had no filter. He would



The author with Mike Hill's superb Regan MacNeil re-creation, Pasadena IMATS



A mischievous Dick Smith serves tea



The original 1965 *Monster Make-Up Handbook*

tell you exactly what was on his mind, whether you wanted to hear it or not. I suspect half of the dental technicians on the East Coast are failed makeup artists, for whom Dick suggested an alternate career path. One afternoon at IMATS, Dick approached me looking worried and asked if he could have a word. We found a quiet corner and he put a hand on my shoulder. "Joe, I'm a bit worried about you," he said. "You've put on too much weight, and I don't want something to happen to you and leave Sheelagh a widow!" There was no malice in his words; it was just Dick trying to help, as usual. I hadn't even realized that at some point my weight had hit 250 pounds. I now weigh a reasonable 188, just eight pounds over my college weight from 1981. And I have no intention of becoming a dental technician.

Two more IMATS stories, if you'll indulge me for another minute or two. There was one Monday morning when we were checking out of the hotel, heading home via LAX. Our shuttle was due any minute, when we discovered that the IMATS people had forgotten to pay for our room, which meant we were suddenly presented with a bill for more than a thousand dollars. We couldn't find anybody from the show to talk to, and our van was leaving for the airport imminently. That's when Dick walked in, immediately seeing the distress on our faces. Without a moment's hesitation, he took out his own credit card, handed it to the clerk and said he would pay the bill and clear it up with the IMATS people later on. The important thing, he claimed, was that we didn't miss our flight home.

During the last IMATS the three of us were at together, Sheelagh and I decided to stay on for an extra day just to unwind, but as we soon discovered, we had nothing whatsoever to unwind with. Once again, Dick walked in the front door and asked what we were doing. "Nothing," I glumly said, and Dick smiled. "I'm just about to go to the Norton-Simon Museum," he announced, "so would you like to come with me?" As it turned out, the Norton-Simon was one of Dick's absolute favorite places to go, and he knew every inch of it. For the next hour or two, he took us on a guided tour as only Dick Smith could. I probably learned more about sculpture during that visit than I did in my entire life.

At some point, I'd heard rumors that Dick's memory was starting to fail. I was getting ready to write a piece

on look-alike makeups for *Makeup Artist Magazine* and thought it would make a great centerpiece if I talked to Dick about the various Lincoln makeups he had done over the years. I did a ton of research for that conversation, knowing more about Dick Smith's Abe Lincoln makeups than anybody could possibly know, so I was prepared for the conversation. Dick couldn't remember a single one. For me, it was like getting hit on the head with a hammer. All my questions suddenly went out the window, as I realized I now had a Dick Smith-sized gap in my article that could never be filled. Thinking quickly, I changed tactics and asked Dick how he would approach an Abe Lincoln makeup if he was doing it today. Without a moment's hesitation, he reeled off a list of things he would look for. It wasn't the interview I'd planned, but it was a fascinating conversation nonetheless, if one I would have preferred not to have.

Finally, a word about this book. Back in 1997, Sheelagh and I had pitched a project to Virgin Books about makeup pioneers and their protégés. We spent several hours lining up a series of interviews with Dick, Stuart Freeborn, and John Chambers (none of whom, sadly, are with us any longer). We were just starting to pick up steam with interviews when our editor got in touch. Virgin had a new publisher, who didn't think our makeup pioneers/protégés idea was 'sexy enough,' whatever the hell that meant. But sexy or not, the book was dead, and those interviews went on the shelf.

When I got the call that Dick had passed away, it didn't take long before I realized that *somebody* had to write a book about his life. Somebody had to tell the stories about Dick, his lack of a filter, his fear of Y2K, and everything else. Thanks to our no-longer-sexy book of 1997, I already had a decent start as far as material went, but this was going to be a labor of love, and a labor of love sometimes takes a *long* time to deliver. Nevertheless that time has finally come, and I hope I've done justice to our friend. I know you've heard some of these stories already, but I also know you will not have heard a lot of them, simply because I hadn't either. So please join me in celebrating the life and work of Dick Smith.

JOE NAZZARO
London/New Jersey

CHAPTER I:

THE EARLY YEARS

Dick Smith was born June 26, 1922, in Larchmont, New York, a sleepy Westchester suburb that would ironically become a pilgrimage site one day for countless young — and sometimes not so young — makeup artists from around the world. The only child of Coral (née Brown) and Richard Roy Smith, Richard Emerson Smith (“I was supposedly a distant relation of Ralph Waldo Emerson, so that’s how I got my middle name”) was born in a bedroom of the family home at 28 Willow Avenue in Larchmont. “My father came from Beloit, Illinois and went to Yale in the class of 1904. He was a Phi Beta Kappa, and always wore a vest with a Phi Beta Kappa key. I have no idea what he majored in, but he went into the literary field as a publisher.

“Mother’s name was originally Cora Brown. My parents used to vacation in Europe every year, and one of the things she liked on one of those trips was the coral, so she decided to change her name and add an ‘L’ to it, so she became Coral B. Smith. I don’t know how long my parents were married before I came along, but my mother was in her forties and considered too old for a child. She always claimed that although she hadn’t wanted me when I was born, she loved me very much.”

Richard Smith was head of the ‘college department’ at Macmillan Publishing Company. “I believe it was the biggest publishing company in America, and part of a parent company in England. My father was in the so-called ‘college department,’ meaning he was a salesman who would go out to colleges and try to sell them a whole list of Macmillan textbooks. He eventually rose to the head of the college department because he conceived the idea of approaching professors who were known to be experts in a particular subject.

“Before that, textbooks were a haphazard thing. Various people would write textbooks, and if they

were any good, someone would publish them, but my father thought that was too haphazard. For instance, they would need to sell books in Philosophy 1, 2, 3 and 4, or whatever the different grades were, so they might have a great textbook for Philosophy 1 but a mediocre one for the others. My dad said, ‘We should examine the educational scene and find the best person to write the Philosophy 2 textbook; oh, it’s that guy, so I’ll go and talk to him when I’m at that college and offer him a contract to write a good Philosophy 2 textbook.’

“By doing that over a period of time, the Macmillan textbook department became superior to any others, so it was a simple but good strategy that nobody had thought of. My father got very high in Macmillan but couldn’t get any higher, so he finally left during the Roaring Twenties when everything was going great, setting up his own company.

“Shortly afterwards, he added a senior partner, who was a famous literary man named Ray Long, so the company was called The Ray Long and Richard R. Smith Company. It didn’t last too long, because when the Depression came, Ray Long shot himself, the company folded, and everything went downhill.” The elder Smith ended up as publisher of what were called ‘subsided’ books, for which the author would pay most of their book’s cost themselves.

Coral was a clever woman, and Dick was fond of telling the story about how his mother won the Halloween costume contest at the Larchmont Yacht Club. “This was in the Roaring Twenties, and the women spent oodles of money on special gowns and all kinds of things to win the prize, so it was a real social event.

“My mother was a thrifty woman who had been brought up by New Englanders and didn’t want to waste that kind of money, so one year, she said, ‘I’ll do

something simple!' She bought a red evening dress that was still perfectly okay for other uses, so she could wear it again; a couple of yards of gold embroidered material, and a pair of gold evening slippers.

"On the night of the party, while she was getting dressed, she took an eyebrow pencil and penciled on a mustache, beard, and dark eyebrows, put on a turban, and went as the Bearded Lady. The red dress became a circus dress with a gold turban, and she won first prize. Her lady friends were mad as hell because they could see she didn't spend any money. She loved to tell me that story because she knew I would admire her ingenuity."

Coral was a wonderful cook, famous for her leftovers. "I never had to finish my food, and there wasn't the problem of my mother telling me to clean my plate. If we left stuff on the plate, she would make it into a leftover; maybe not the next day but later on, so we would be eating something a couple of dinners later and she would say, 'It's what you didn't eat on Tuesday!' My father and I marveled at her skill.

"My mother had a marvelous kitchen device that had been invented back in those days, which was a box on wheels that had three thick, insulated covers. It was steel-lined, and inside were three wells and special pots with covers that clamped on, of different thicknesses that would fit exactly, and a hook to lift them in and out. To heat it, you used fire bricks with a steel band with a hook in the middle, so you put them on your gas stove, heated them a certain amount and put one in the bottom and then a pot, and then another one and another pot, so you could do all kinds of things with it.

"My mother could make an entire dinner party in that cooker, including an angel food cake. She would start at one in the afternoon and people would start coming in at five. She would tell them that supper was going to be served at seven, but she wouldn't stir from her seat, until she finally went in to open up those pots and serve it all out quickly, so she was well-known for that.

"When the Depression was coming on, my mother wrote a cookbook: *New Dishes from Leftovers* by Coral Smith. Not only was it published in the United States, but also by the sister company in England at the same

time. Before that, no other book had been published simultaneously in England and America, but the idea of leftovers during the Depression was a sell-out, and it was based on all of her experience."

Dick also respected his father, who would try to find activities they could do together, although nothing could compete with the attention of a full-time mother. "On Sundays, my father enjoyed taking a stroll down to the Larchmont Yacht Club and he liked to carry a cane, which was the fashion in those days. He bought me my own little cane, so there I was, a little kid of seven or eight, proudly walking with my father on Sunday morning as his buddy down to the yacht club.

"He would also play catch with me, and I remember one day when it was a little dusky, I threw a baseball to him, but he didn't see it coming and it hit him right above the eyebrow really hard. He had a black and blue mark from it, which was actually my first observation of a black and blue mark. As the days passed, the blue kept going lower and lower until it ended up underneath his eye, and I remember asking what happened. Someone, probably the doctor next door, said, 'Well, you see, it's blood underneath the skin, and gravity pulls it down lower and lower!' It finally went away, but he was embarrassed about going to the office with this black and blue mark. My dad was very proud of me, but he was just a busy, occupied man, while my mother had me all the time."

In the pre-Depression days, Dick's parents regularly took extended vacations to Europe, leaving their son with Coral's mother in New Port Richey, Florida. "It didn't bother me, because I loved my 'Gram', as I called her, and she really spoiled me. I originally went to the Mamaroneck Avenue School in Larchmont for kindergarten, first grade and maybe second, and then I was a year in New Port Richey for second or third grade.

"I remember distinctly sitting in class one day, and the girl next to me kept looking at me. She finally said, 'You're getting spots on your face!' and raised her hand and said, 'Teacher, he's getting spots on his face!' The teacher came and looked at me and said, 'You'd better go home, I think you've got the

measles!' so I went home, and my grandmother, who had been a professional nurse, nursed me so well that it was a real joy.

"When I came back from that year in Florida, my parents sent me to Rye Country Day School, which meant I had to take a local train from Larchmont to Rye by myself, so I probably did that up to sixth grade. This was still the Roaring Twenties, so my father was still doing well, and I continued going to private school. We lived in the Larchmont family home until I was 11 and we lost it in 1933."

While attending Rye County Day School, Dick got to know one of the school's athletic coaches, a man named Chamberlain, who ran a summer camp in Lake Champlain. "The camp was on an island in Vermont called South Hero, and I went there for five summers. The first year I did great, fishing and diving and stuff like that, but I grew scared of the water and wouldn't dive, so I didn't keep up with the rest of the boys.

"Once a week, the camp would have an 'Indian Council,' where we all wore blankets and Indian headdresses, but you had to earn those feathers. If you rowed a boat to Indian Point and back for example, you got two feathers, so you had an incentive to do things. As I got older, I became more isolated from enjoying that sort of activity and didn't compete. I still fished and played baseball and things like that, but I think what was happening was a reflection of the atmosphere at home, because my mother and father weren't getting along, so maybe it affected me subconsciously without knowing what was bothering me.

"There was one terrible experience that I'll never forget. The camp had a common bathhouse, with a bathtub heated by a little potbellied wood stove in a corner of the bathhouse. On Saturday night we would all line up for baths, standing there naked with a towel while one guy got in the tub.

"One night, a couple of guys were tussling, while I was standing peaceably near the stove, paying no attention, when they suddenly crashed into each other and into me. There was a box full of kindling right in front of us, and I fell down with my knees trapped against the box so I couldn't get up immediately, and my chest fell against the rim of this

red-hot stove. To push myself away, I instinctively pushed with my hands against the red-hot stove, so I ended up with a third degree burn on my chest and my hands were even more painful because they were all blistered. They were painful for days, but I obviously lived through it."

What may have been even more painful though, was that Dick's parents split when he was just 12. In 1930's New York, it was difficult for a couple to get a divorce except under very serious grounds, but Dick ended up dividing his time between mother and father. "New York didn't permit divorce except for adultery, so they just separated. That's when my mother went to Florida for a year, and then for some reason she turned around and came back to New York, renting an apartment on the West Side.

"So they were both in New York, and my father lived in an apartment hotel, which is where he conducted his business from. I was sent to the Wooster Prep School in Danbury, and on vacations, I would spend a week here and a week there, but while I was in prep school, my father got a Mexican divorce and married his editor. My mother, fearing he would screw her out of whatever she deserved as alimony, sued *him* for divorce in New York State, because the state considered adultery as grounds for divorce and of course she won, so it was a bitter situation.

"That's when I was at Wooster, and she was saying all these nasty things about my father, and how he treated her. I was going to my father and saying, 'Mom said you did this and that,' and he was saying, 'Hold on a minute, let me tell you my side of the story!' He was quiet and reasonable, whereas my mother was always pushing me to the point where I thought, 'This is it, I can't go on seeing my father because he's done this to my mother and he's wrong!' so I was in despair.

"In those days, I still believed in God, and I remember very clearly, sitting in my little rented room, and throwing myself on the bed, weeping in despair, and saying, 'Please, God, what do I do?' I suddenly came to the conclusion that I had to break off things with my father and stick with my mother, so I felt that was an answer from God. I think now, it was simply that I had drained my mind so completely

that my subconscious said, 'You've got no choice!' I was very attached to my mother, so I couldn't turn against her, but I *could* stand up to my father, so this was the only answer.

"I was somewhere in my late teens, maybe 16 or 17, and I don't remember if I told my father face-to-face or over the telephone that I wasn't going to see him anymore, but to his credit he was very understanding and said, 'It's not your fault, you shouldn't have been dragged into this, and I hope someday you will understand.' Of course he was right, later on, and thank God I finally realized I had been unjust to him."

As far as artistic influence was concerned, the apple ended up falling from the distaff side of the tree. Richard was neither handy nor all that artistic, so in fact it was Coral who may have passed down a creative spark to her son. As Dick recalls, "My father couldn't drive a nail in straight! He had a good sense of book design and that was fine, but he was totally helpless with manual things. I certainly got talent from my mother, although it wasn't apparent until the latter part of her life, but she went to art school and took drawing classes with a live model and so forth. She drew some wonderful stuff in charcoal, so she obviously had some artistic skills, but didn't realize it until her later years."

The young Dick Smith was hardly much of an artist himself. His main hobby was model airplane building, and while he could doodle a bit, he was jealous of his fellow students who were natural artists, cartoonists, and model-makers.

While growing up in New York, Dick spent a substantial amount of time as a boarding student at the Wooster School in Danbury, Connecticut, founded in 1926. A good student, he still found himself getting bored from time to time, turning to his schoolbooks in a way they were probably not intended for. "I found with the old textbooks," he remembers, "that if you took a pencil eraser, you could erase the ink in a half-tone picture of, say Louis Pasteur or someone like that. You could then pencil in what you wanted to, altering those portraits by adding highlights where you rubbed away stuff with the eraser, and adding shadows with a pencil,

so you could make considerable alterations to the face. In a sense, those were my first attempts at what professional makeup artists sometimes call 'chiaroscuro' and I really enjoyed that. I usually turned those pictures into something horrible, so that was maybe a touch of a beginning for me.

"I was also in prep school during the late thirties, and a lot of things were happening in Europe at the time. We knew something bad was probably coming, and of course Hitler was very much in the news all the time, so there were many pictures of him. We didn't have a television, but you would see newsreels, and he was considered a rather comic buffoon, so I would try and imitate him by penciling on a little mustache with a crayon or combing my hair over one eye. In a sense, you could say my interest in changing the face really began at that point."

Although a career in makeup was far from becoming a reality, the pieces were quietly starting to fall into place. The next two were a pair of films that left an indelible impression on Smith. Number one: the Charles Laughton version of *The Hunchback of Notre Dame*, with makeup by an uncredited Pere Westmore. "It was one of the great makeups of all time," claims Smith, who subsequently included a variation of the Quasimodo look in his own *Monster Make-Up Handbook* two decades later. "As a subscriber to *Life* magazine, I had a little preview article on it — the studio was trying to keep the makeup a secret, but somebody sneaked out a picture of it — and a tiny picture, maybe an inch high, was printed in that issue of *Life*. I was extraordinarily fascinated by that wonderful distortion of the human face, and of course the picture was fantastic.

"And the following year, 1940, which was my first year in college, Spencer Tracy did *Dr. Jekyll and Mr. Hyde*. Again, a big spread in *Life* magazine showing the transitions and so forth, and although it wasn't a great big three-dimensional change, nevertheless, it was impressive."

In 1940, Smith enrolled in Yale University in pre-med with the intention of entering dentistry. It was an interesting vocational choice in light of the fact that in decades to come, he would often suggest to aspiring makeup artists of marginal ability that

perhaps they should consider pursuing a career as a dental technician instead. But it was an unlikely purchase that provided another piece in the puzzle that first began coming together with those silly Hitler impersonations a few years before.

"I was in the Yale co-op, where I ran into a book, *Paint, Powder and Makeup*, which was in a half-price sale. I look back on that moment and think, 'Gee, were other kids as dumb as I was? If you're interested in something like film makeup, why didn't you go to the library?' There were certainly other books out there, but to have one thrust in my face — and at half price no less — that naturally attracted my attention. It made me think, 'Hey, I could maybe learn how to do this stuff, and here's a book about it!'

"It was probably one of the worst books on makeup ever written, but I didn't know any better. In the back, there was a crude Neanderthal makeup that used tons of nose putty, but to me it was magic. I grabbed the book immediately, and it was as though I had found a secret, and in effect, that's what it was. It was a window into a world I had never dreamed of."

It's hard to believe in this day and age, where an unlimited volume of information is just a mouse click or two away, but in the early 1940s, virtually every aspect of the movie-making process was still secret. "The public didn't know anything about these things, and a young person going to Yale University certainly didn't know about them, let alone even dream about considering makeup as a profession. There was nothing artistic you could do, unless maybe you were a painter or something in the arts. But I was suddenly blessed by this window of opportunity presented to me by fate."

From that "stupid book" as he called it, Smith began learning the fundamentals of makeup.

"I went out and bought some greaspaint and ordinary makeup from the one store in New York City that sold theatrical makeup, which was Gray's Drugstore or Pharmacy, whatever it was called. It was somewhere around Broadway and 53rd Street, and I conned my parents into putting up the dough to buy what I needed. I would buy various colors, and it was all very basic. In order to build up your face, you literally had a choice between nose putty, which was

firm and sticky and hard to model, and mortician's wax, which was a softer and stickier wax that was easier to spread and model. So the tools I had for my primitive techniques were greaspaint, nose putty, spirit gum and crepe hair for the hair work."

Smith was now armed with a few tools of his future trade, but the incredibly shy college student was still too terrified to try them out. "I didn't do anything until my second year at Yale, when one Saturday night, I had done all my homework (because I was a careful student) so I tried to do a Mr. Hyde makeup. It was the easiest one to do, because it was mostly facial expression anyway, but I blackened my teeth and did things to make them look nasty.

"I then needed to try it out, so I went down the hall and knocked on somebody's door, and when they opened it, I made a horrible grimace and scared them. This led to a whole practice of putting on a makeup and going around scaring various classmates by visiting them without invitation. It was a great lark and right for me in a number of ways.

"Psychologically, I was a shy, introverted, person with a very bad self-image, and I didn't think I had any artistic talents. I envied the other kids in my classes who could draw well, doing things like cartoons, which I couldn't do. With makeup, I found an escape in the sense that I was brought up to obey authority, and to repress any aggressive feelings I had, so anger was not permitted in that sort of upbringing."

With Mr. Hyde, it was truly a case of life imitating art. Smith discovered a personal freedom he'd never felt before, especially when he was able to unleash some of those long-bottled-up aggressive feelings. "At one point, I actually got chased by the campus police, and instead of being polite and nice and respectful, I was charging by them even though I wasn't an athlete or anything like that. I remember running up the dark late-night streets of New Haven, cackling like a maniac, so it was a real personality transformation, and the beauty of it was that I never lost control. Control was something necessary to me; I must always be in control of everything, and here, I was still in control of my aggression, because it was only makeup on the surface of my face. It wasn't real, so when I wiped it off, I was controlling it in a sense, putting it away, and only using



Infant Dick Smith with parents, 1922



Summer camp, Lake Champlain; Smith in the middle row, third from left



Smith as a toddler

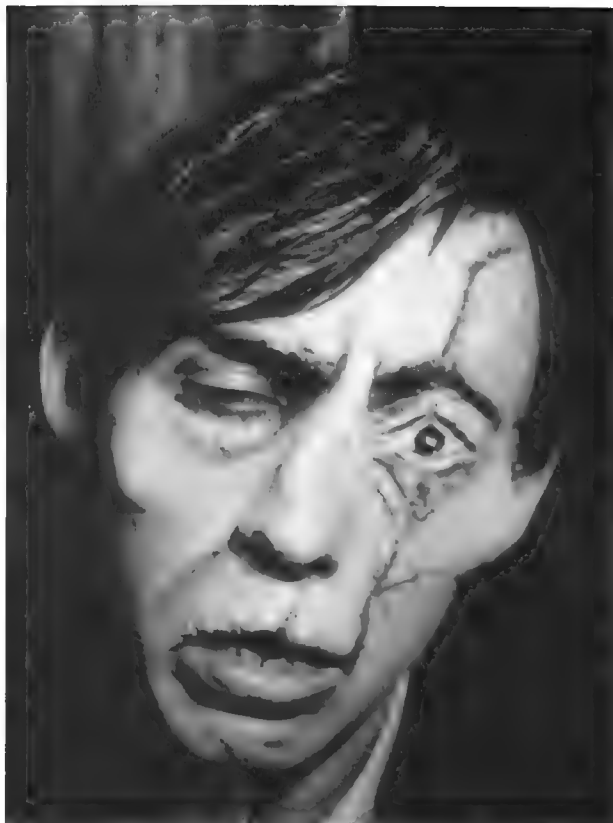


The original Smith household, Larchmont



Smith spent his early summers horseback riding and beach-going; shown here as a teenager on a New York beach and as a young horseman in the 1930s.

Photos on this and facing page courtesy of Douglas Smith





Smith joined the ROTC program at Yale,
joining the army in 1943
Photos courtesy of Douglas Smith



that aggression in that limited, accepted way. For me, it felt like the most natural thing in the world, plus I made a wonderful Mr. Hyde."

It was another well-known creature, though, that gave Smith a healthy dose of early publicity, courtesy of the April 25, 1942 issue of the *Yale Daily News* and a headline that claimed 'Branford Ogre Apes Man-Made Monster.' According to the article:

“

THE WHIMSICAL MAKEUP INGENUITY OF RICHARD SMITH, CLASS OF 1944, WHICH HAS ALREADY EARNED HIM THE NICKNAME AS THE BRANFORD TERROR, RAN WILD AGAIN THIS WEEK WITH THE ARRIVAL AT A LOCAL MOVIE THEATER OF A FRANKENSTEIN MOVIE.

”

Accompanied by a photo of the would-be creature in full makeup, the article noted that:

Gossip reports claimed...

“

THREE NEW HAVEN HIGH SCHOOL GIRLS WERE OVERCOME WITH HYSTERICS, AND TWO ELDERLY FEMALES FAINTED.

”

... but these rumors have not been confirmed.

The incident took place after Smith heard a Frankenstein film was coming to New Haven ("I think it was *Frankenstein Meets the Wolf Man* or one of the dumb ones") and approached the theater manager in advance with the idea of arriving made up as the monster and got a yes, although Dick vetoed the idea of lumbering around town with sign boards advertising the film. "I made a crude wig and got myself an old suit from the Salvation Army, and took my ski boots and put wooden soles on them to build them up. And then I made myself up with stage makeup materials to change the shape of my face, using nose putty, which I could model to create the cheekbones, brow and the rest of it. I got to the theater door, and one of the ushers took great delight in ushering me in."

It was a busy Saturday night, and the theater was packed when Smith asked his usher friend if there were any open seats in the main section. "He said there were a few down in front, so I told him to show me, but of course I was doing my Frankenstein walk as he led me down the aisle. He pointed to the third or fourth row, where there was an empty seat, so without ceremony, I tromped through the people sitting there, sat down and watched a little bit of the movie.

"Finally, somebody tapped me on the shoulder and said, 'Can I have your autograph?' I paid no attention, so he tapped me again, and I whirled around and gave him the Frankenstein snarl; well, he didn't ask me again! Of course, it was pointless to sit there very long, so after a while, I tromped up the aisle again, but somebody had taken a photograph, which appeared in the *Yale News* the next day."

All of this was pure adrenalin for the aspiring makeup artist, who had picked up the nickname 'The Branford Terror.' "One of the really fun things about these escapades was that I was like the Scarlet Pimpernel," he claims. "The first article didn't print my name, because I was unknown, but after an article about the campus Mr. Hyde, I came down to breakfast in the common room and the other guys were talking about how the Branford Terror had struck again. I would join the crowd, and they never suspected it was me.

"With that Frankenstein thing, I went out and hid

in an empty store doorway, so when some New Haven girls passed by — this being Saturday night, there were plenty of them around — I would jump out and scare them, so that was my little Frankenstein trip.

"Another really effective makeup I did was the Mummy. I couldn't do bandages, but I got some old brownish clothes, covered them with dust and Fuller's earth and took some bandages, wrapping them around my upper body over a sweatshirt or something, and then I had raggedy pants and that sort of thing, all covered in dust and dirt, so that was my Mummy. The face was pretty wrinkly and horrible-looking and my hair was matted.

"Well, I got the most response to that one of any of the makeups I'd done, so when I knocked on this guy's door, he was studying, and when he opened the door, I was standing there and he went bananas. He just kept backing up and started waving his arms to keep me away, and he was just so frantic that I immediately became alarmed, because I could see he was hysterical. He was so terrified that I immediately broke the act and said, 'It's all right, it's makeup! It's not real!' I finally got him to stop, but it took him two or three minutes to get his breath. That scared the hell out of me because I was afraid that someone would have a heart attack!

"The last two makeups I did were original makeups. One was a bum with a phony dead eye put over my own, some horrible scars going down my face, false teeth, and my hair matted down with some gray in it. I ventured out on the main street of town — this was on a Saturday night — and there were a lot of people walking on the street, so I was walking along made up as this horrible creature and people would either walk by me without noticing, or the people who did would recoil. Particularly a young woman who was with her young man; she threw herself on him for protection. A couple of people saw me coming who came after me and gave me fifty cents thinking I was truly a horrible, injured bum. I was startled when the first person gave me money, so I probably did nothing but look at him, maybe I said thanks or something, but I probably went with the character, because when you're in it, you don't have to think about it. You feel what you are; that's

the magic of makeup. It's one of the greatest aids for actors, particularly character actors, and I've had actors say, and I remember the phrase, 'Now I know what my part is. Now that I see the makeup, I know who I am, because I can see it!'

"I also did a character, and I don't know if it was at Yale or later on, but I made myself up as Monty Woolley, a bearded actor who was quite famous at the time. And for my final makeup, I did a Martian kind of creature, which was quite successful."

While Smith was exorcising — and in some cases, exercising — his inner demons, he was also discovering an entirely different way of looking at life and a potential career. "All of this was happening at the perfect time," he explains. "I had originally intended to be a mechanical engineer, and mechanical drawing was the most ambitious, creative thing I thought I could do with a ruler. I was also a great math student in prep school, where I had a wonderful teacher, but when I got to Yale, the new teacher was an idiot. Practically the entire class flunked calculus, including me, which was a terrifying experience, so it completely wiped that idea out of my thoughts.

"I ended up falling back on another profession that had always fascinated me, because I had spent about five years in a dental chair every week having braces on my teeth, which didn't do a damn bit of good, but I was fascinated by the work and I thought all that handiwork a dentist did would be something I'd be good at (which was actually true), and it would also be interesting.

"I thought I would be a dentist, so I chose pre-med in order to go to dental school. But now, of course, the war was on, even though I wasn't going to have to get into it right away. In my freshman year, I joined the ROTC (Reserve Officers Training Corps) which meant you took a class during your college career, and in the summer, you went to a camp and eventually came out as a second lieutenant in the field artillery. That got me deferred for a while, but in the middle of the war, I was activated and put in uniform, sent back to Yale with a small number of classmates in another military program, called the ASTP or something like that. It allowed me to

continue my studies because they didn't need us at that point.

"So me and about 12 other classmates who were in the same ROTC class in my year were allowed to stay there and get our diplomas. I graduated in '43 and got my BA and was immediately sent to Fort Sill, Oklahoma, which was for officer's candidate school. Being in the ROTC, I was entitled to become a second lieutenant, but I was there less than a year taking the training. At the end of it, I was shipped to Fort Bragg in the East.

"Oh, I did one other makeup in the Army. When we graduated from Fort Sill, we had a celebration and did some theatrical stuff and, because of my makeup prowess, I was asked to imitate our technical officer, who was the person who rides herd on a particular class and chews them out every day. He looked like a bookish scholar, but was a real son of a bitch, who never let up on us. As soon as we toed the mark and were doing things right, making our beds and not giving him any trouble, he took the pressure off us, but when we met him for the first time I said, 'Oh shit, he looks like a werewolf!' He had pointy ears and a ruddy kind of nose and low, bristly eyebrows, so I made myself up to look like him. I was supposed to be doing a satirical sketch and I wasn't very good, because I'm not an actor, but the makeup was okay.

"Anyway, I was at Fort Bragg for a few months, and this was getting late in the war, so we were hearing rumors that they needed infantrymen to lead the final battles on the ground. They didn't need field artillery officers, so they were taking a lot of guys like me and shipping them over to Europe to be in those front lines leading the troops. Well, that scared the shit out of me. I couldn't see myself doing that because I was a chicken in the first place, and I felt I was a terrible sissy, so my self image was certainly not doing that, and I chose to take what was offered, which was air-ground liaison training.

"I was there for a month or so, but I found I couldn't pass the supreme test, which was doing three power stalls in a row. After the second one, I would inevitably lose lunch, breakfast or whatever was inside me, so I voluntarily resigned. I had gone

into air-ground liaison with the concept that since I really felt that I was a very weak, worthless person with no courage whatsoever, a sissy and everything else that I despised, I would rather die in a plane than lead men into battle and undoubtedly fail. I felt if I couldn't succeed and become a pilot, I truly was worthless, so that's when I decided to kill myself."

Needless to say, Smith didn't go through with his plans, but it was a traumatic period in his life. "My memory is this," explains his son Douglas. "Dad, like myself, was a shy man and probably with not very great self-esteem because of the stuff with his parents. We all to a greater or lesser extent harbor neuroses that make us unhappy, and I think Dad was very unhappy. He was really shy with girls and probably didn't think of himself as much of a man in that department, and maybe in a lot of other ways.

"In terms of the Army thing, fortunately for him, the war was kind of ending, but my memory is he decided that if he was going to be in the Army, what he was really interested in being was a spotter pilot or something of that nature, not a fighter pilot. I guess he was counting on that as a test of manhood, but maybe because he was so afraid of being in the military or being terribly maimed or killed or something, he put a great deal more stress on himself about succeeding, so 'This is going to be my test of manhood and whether I am a coward or not!' but it didn't work. He failed, not because he was a coward, but because (and he didn't think of this apparently), in order to test yourself as that kind of pilot, you had to do barrel rolls and loop the loops and do all these maneuvers, but he got airsick, so he couldn't do it.

"Because it was quite near the end of the war, I think they just decided to give him an honorable discharge, because it clearly wasn't working out. Maybe it was near enough to the end of the war that they wouldn't reassign him to something else, so he felt terrible about that. He must have been insecure enough that he felt it was a terrible personal failing, that he couldn't even do this. I'm sure it also had to do with whatever was going through his head as far as the situation with his parents, and I think at that time, he was living with his mother in the New York area.

"My recollection is he had a revolver, so he went to the river — which I'm thinking was the East River or Hudson River — and put the revolver to his head but couldn't do it. He went back to his mother's house and threw it on the bed or on the floor and confessed what he had been up to, and kind of broke down and that was it, so he sort of tried and came really close but he didn't go through with it"

Smith was at a very real crossroad in his life, with no real career direction in mind. "What the whole war thing did was make me think for myself for the first time. I was brought up to be an obedient child, respectful of my parents and of authority, and in the pre-atomic era, people thought life would go on as a repetition of what had happened before. You would go to college, and come out trained as some professional, you would marry, have kids, maybe a nice house in the suburbs, and your kids would go to college and go through the same thing. That's the way it

was, but suddenly all of that evaporated. Here we were, in a war where we didn't know if we would come out of it whole, and that was very frightening to contemplate. That lovely image of a serene future without problems or upheavals was totally shattered, even more so by the atomic bomb, so I began asking myself, 'If I survive this horror in one piece, what do I really want to do?'

"My answer was, I didn't want to be a dentist. I'm sure I could have done well, but makeup artists could do incredible, magical things, so I thought I would take a big gamble and try to get into that profession. I had no confidence whatsoever that I had the talent, but what the hell, I probably wasn't going to live through this anyway, so I would face that problem when I got to it. Well, I did face that problem when I got out of the army, so the question then became, 'Jesus, how do I get into this business?'"

The answer was just three letters: N-B-C.

CHAPTER II: THE NBC YEARS

1945

In post-war America, there were plenty of jobs that could be considered to have good prospects, but 'makeup artist' was certainly not one of them. There were virtually no schools or courses teaching the craft, and if you were fortunate enough to live on the West Coast, the major studios were pretty much a closed system. The union was reluctant to take on new artists, and even if you managed to get a foot in the door, most industry veterans were reluctant to share information.

The East Coast was even trickier. Film production was virtually non-existent, and no one quite knew what to make of this brand-new medium called television. How did one even get started? "There was one fortunate thing going for me," remembers Smith. "My father had that wartime job as a book publisher, so he had gone to Washington and said, 'I'm available; can I do anything?' He had a very good reputation, so he became the East Coast censor of features and newsreels for all the films that went in and out of the East Coast to foreign countries. It had nothing to do with national secrets or anything like that, but simply to make sure we didn't send a film to England that made fun of the English, or vice versa.

"Because my father was screening these films all the time with representatives of various Hollywood film studios, he became friends with the East Coast representatives of those companies. I was still in my hobby stage at Yale, so I would say, 'Can you get me pictures from *Phantom of the Opera*?' and ended up with a fabulous collection of stills from different films before I even got out of college.

"And of course my father now had those contacts with various film people, so when I got out of the army, the first thing I did was start sending out

letters and pictures. I had taken photographs of the amateurish monster makeups I did on myself, and by the time I left Yale, I had maybe a dozen of them. Yale Dramatic had put on a production of *Henry IV Part I*, where I did characters like Falstaff and Glendower, which was fun, but it was the makeups I did on myself — *Frankenstein*, *Jekyll and Hyde*, *Phantom of the Opera*, *Quasimodo*, the *Wolfman* — all of them were pretty good, so I rigged up a camera to take my own pictures. I sent those pictures along with letters to various makeup department heads, whose contact details were easily obtainable, and got some letters back, some of which were quite complimentary, but all saying they just had no room for me.

"It looked as though that door was closed, so what to do next? That's when my father said, 'You know, there's this thing called television, which is just starting up again now that the war is coming to a close; maybe you could get a job in that!' So I started to approach the television studios. My father was friends with the head of the NBC Television News Department, a former newsman, who told us who I should talk to."

Smith's first approach was unsuccessful, because the then-head of NBC's art department didn't think the new applicant had enough skill or promise to consider. "In the meantime, I was working in the preparation department at the Museum of Natural History, where I was having fun learning how to mix plaster and things like that. That's when I heard from our 'inside man' at NBC that the production department was upset about having to hire a freelance makeup artist every time they needed some serious makeup. They wanted to put somebody permanent in, so maybe I should go not to the art department, but the production department, where the head was a man named John Williams who was

maybe more interested. So that's what I did, and got the job, probably because I was a Yale graduate. Other people tried to get the job, but most of them were hairdressers or people without a great educational background.

"When it looked like I might be given a job, Williams arranged for me to come in and view a makeup job being done by Freddie Ryle, an old-time film guy they used to hire as a freelancer. There may have only been three or four film makeup artists in New York at the time, including Freddie, who was doing an Abraham Lincoln makeup. This was in February of course, and it was becoming a February tradition to put on a play about Lincoln, so this may have been the first or second time. Somebody had to make the actor up as Lincoln, so Freddie Ryle was doing the job and I was brought in to watch. I was introduced as somebody's cousin, but Freddie was no dummy and I'm sure he knew I was watching and asking questions. His makeup was quite crude and took forever because he was so slow. That really irritated the director, and they were trying to rush him, but Freddie wouldn't be rushed. In those days, television time was very valuable, so the director kept coming in and screaming at him, but he ignored the director and I watched and found it all very interesting. That was the man I replaced several months later.

"NBC TV operated out of one of the radio studios in the NBC building and was on the air only a few nights a week. There was limited connection with other cities; Chicago became accessible very soon, but it took five years to link New York and California."

At the time, there were very few New York-based feature film makeup artists, or for that matter, professional makeup artists of any kind. "There just wasn't that much interest in the field in those days," Smith noted in a 1988 *Cinefex* profile, "so it was actually very hard to get people to do makeup. Some of my co-workers were former actors, some of whom had worked doing beauty makeups, and some of them hadn't had any contact with it at all. It just wasn't the star medium it is today.

"There was Eddie Senz," Smith continues, "who owned a beauty shop and was considered 'Mr. Makeup' in New York. He had an apprentice he sometimes sent in for a television assignment, having

given up on it himself. He was too big for that, so he had this young man who was sometimes hired by the day. There was also another makeup artist, an older man who did the occasional film job, and was sometimes hired by the day too.

"In those days, theater makeup was always done by the actors themselves. Wigs, yes; that was something else. Papa Sims, the father of the Sims brothers, was at the Metropolitan Opera, and responsible for all the hair, and in opera, there are a lot of beards and wigs. Maybe he did a little stage makeup too, but there was really no one besides Eddie Senz, who owned that fancy salon, but it was all beauty makeup.

"There was very little film production. In all of New York, there was Eddie, Fred Ryle, a guy named Doc List and at the most, there were four or five guys that did film work. Fred Ryle did *Waterfront* with Brando and did all that stuff by painting melted wax on his eyelids and stuff like that, in the crudest possible way, because he didn't have any modern techniques.

"In any case, Mr. Williams knew very little about makeup, but he was impressed by my pictures, and because I had that 'possible future executive look', I think that's what did it. I have no idea if that's true or not, but I had very little to offer when I got the job. I started at NBC around June of 1945 and stayed until 1959; by the time I had been there five years, the television industry had grown so fast, I had a makeup department of 20 full-time staff makeup artists."

Smith still remembers his first day on the job, during which he did a straight makeup on an office secretary, making her up with television colors. "She had a plain face, so I did the makeup and they put her on camera. There was an assistant director named Ronald Oxford, who was a very dapper young guy, so we were looking at the monitor, and I wasn't feeling very good about it, because the girl did not look pretty at all. Ronald turned to me and said, 'Well, you haven't exactly got a good subject there!' so he was kind of letting me off the hook by saying the girl was plain. I remember those early days and trying to learn how to do television makeup."

There was no makeup test for NBC's newest makeup artist because there was literally no one there

to test him. As for the tools of the trade, there weren't all that many. "You had foundations," Smith recounts, "which tended to be old-fashioned greasepaint in those days, until Max Factor came along with 'Pan Stiks,' which were made with a lighter oil, so it was thinner and not as greasy. I don't remember using greasepaint very much, so Pan Stik must have arrived at virtually the same time I started in television.

"Because the studio lights were very strong during the early black and white television, they were very hot, so pancake was actually more resistant to sweat, and it was quicker to put on. I tended to favor it for those reasons, but I also learned how to do a highlight and shadow character makeup with it. By using a wet brush on the pancake, you could pick up a dark color, for example, brushing it nicely into the form of the shadow. You could do highlights the same way, so you could do some of the things you would normally do with greasepaint but do them with pancake and still do a good job."

As far as color was concerned, lipstick was a big problem. "Because we were still in black and white at the time, the camera was oversensitive to the red part of the spectrum, so it would photograph red as a very pale color. A medium red would look almost white, so you had to use something very dark. In the early days, blues and greens were painted on for lipstick in some cases, although not at NBC.

"When I came along, somebody had found out that a very dark purple-ish lipstick would photograph well, and there was also a Revlon product called 'Russian Sable', which was a horrible lipstick; it was dark and stained terribly, so if you made a mistake, you couldn't simply wipe it off with a Kleenex and start over; you had to paint out the mistake by applying more base or foundation to cover it up and start over again.

"Putting on lipstick is one of the hardest things for a makeup artist to learn, and after a couple of years, I invented a lipstick applicator, because I hated that part of the job so much. It's easy for a woman, because she's totally coordinated with her own mouth, but when *you're* doing it on someone else, the lips move around and your brush is floppy while you're trying to make a smooth, perfect line, and you're trying to make it symmetrical, so one half looks like the other. That

was one of the hardest things to learn."

There were other problem products, such as blood, and in fact one wonders if part of the motivation for Smith developing his own blood recipe years later was an unconscious response to some of the early blood products he used. "Most cosmetic companies made a blood in those days, but all of them had a mineral oil or propylene glycol or some other material in them that would not dry. They were loaded with pigment and looked terrible because they were so opaque. They looked like paint, and the colors were wrong, so everything was wrong about them.

"In black and white television — or films — you didn't even use a red blood, so we used Hershey chocolate syrup, ketchup, all kinds of things. Oh, and you had tooth enamel for changing tooth color or making them black so they wouldn't show. And there were hair whiteners for graying hair. There was one actor who insisted the only thing that would whiten his hair was Kolynos toothpaste, which was a popular brand at the time. It did lighten his hair but it was goopy, greasy stuff that was just impossible to use, but I had to use it to keep him happy. We also used Griffin Allwhite Shoe Polish and things like that, which were not legitimately cosmetic."

Smith soon discovered that most of his contemporaries, a number of whom were working in the feature film industry at the time (with television still in its infancy) weren't all that enthusiastic about sharing their secrets with a relative newcomer. "I originally went out to Hollywood in the mid-fifties, which of course was the Magic Kingdom as far as I was concerned. Naturally, I was a makeup 'tourist,' so I went around visiting every makeup artist I could, going to all the makeup shops and learning as much as possible.

"At the same time, I was obviously open with anything that I had come up with and would sometimes tell people I met about some new thing I was fascinated by; really with the hope that there would be some reciprocity. One of my contemporaries was Johnny Chambers, in the sense that we were the same age. Johnny originally contacted me when I was running the NBC makeup department to get a job there. He was in Chicago at the time doing dental work or something like that, and I would have been thrilled to hire him because of his talent and experience, but they couldn't justify it.

"I enjoyed visiting Johnny the most, because he was always doing wonderful creative things, and in new ways that he brought to the industry. I learned a lot from Johnny, but ironically, I also felt very uncomfortable out there on the West Coast, because in a sense, I was in another camp. I think perhaps I got off to a bad start, and maybe made a poor impression on Johnny, because I was the kind of person who had to look at everything I could see, so perhaps Johnny thought I was a snoop. In a sense I was, because I wanted to learn everything I could, so I would look at what was on the shelf, and if I saw a name I didn't understand, I would ask Johnny about it.

"I was definitely nosy, and asked a lot of questions, so I always felt I'd better not overdo it. I didn't want to overstay my welcome, but I really admired what Johnny was doing. One of them, which was relatively new to me, was that he was formulating his own adhesives and plastics that were very useful materials, but not very complicated.

"As I understood more of what he was able to do, I realized that I might be able to do somewhat the same thing. I didn't have to be a chemist, but if I wanted to, say, put a matting agent into an adhesive, there were companies that had matting agents, and if I called them up, I could get samples and try them out, and by guess or by golly, maybe I could come up with something.

"So that was a principle I learned from Johnny, which proved to be very valuable because I invented a number of things myself that were useful. PAX Paint has been widely used in the industry, and that was a very simple thing I put together, simply because my mind became attuned to that sort of thing.

"Some years later in the early seventies, I had been using a medical adhesive; actually, it wasn't a medical adhesive, it was made by wig-makers, who sold a certain kind of toupee, and they had this adhesive called Secure. It had a silicone base, and was good in some ways, but it also had some funny solvents in it that were not very good, so I wanted to make something better because it was very stringy.

"I started doing what I'd learned from Johnny, obtaining basic silicone compounds and trying out various solvents and things with these compounds to try and come up with an adhesive. I talked to a chemist

at Dow Corning, who asked me what I was trying to do, but I had learned that rather than being an imposition on these experts you would find at a big corporation, a little guy like me could talk to them and they would find what I was doing was actually more exciting than the big jobs that were so dull, so I could get lots of attention and consideration, which I would normally not feel was possible. That was a wonderful discovery, because I wouldn't be scared to get on the telephone.

"So I was talking to this guy and telling him my problem, and he said, 'By the way, have you tried our 355 medical adhesive?' I said, 'I've tried the other ones that you've got, but I've never heard of that one!' He said it was relatively new, maybe a couple of years old, and I said, 'Could you send me a sample?'

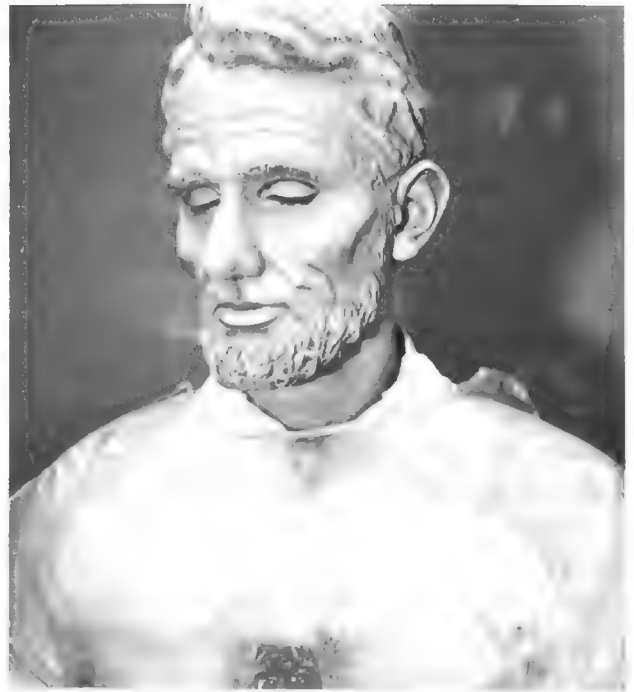
"I got a pint sample of this stuff and began working with it. At first I didn't like 355, but the more I worked with it, the more I thought, 'Hey, why am I trying to mix something up? This is pretty damn good!' That's how 355 got into the makeup industry: it was that little funny maneuver, that funny little dance step that wound up turning out so well. I've had similar things like that happen a number of times. I used to subscribe to a magazine called *Modern Plastics*, and once in a rare while, I'd run into something and send in the 'bingo card' to get information, and sometimes it would turn out to be something great."

It seems ironic that Smith could beat the system by obtaining the information he needed on his own. "I wouldn't say I was beating the system; I was just independent in that I was going for whatever worked. If the old things work, fine, but the thing is, nine times out of ten, nothing is perfect, maybe with the exception of 355 - we can't seem to make a good replacement for it yet - but that will change.

"Speaking of change, in the early television days, when I was torn between being secretive or not, usually when I learned a little trick, I would ask myself, 'What am I going to do with it? I'm not trying to commercialize it, I don't want to be selling little bottles of this or that, I'm too busy for that, but what's the point of sitting on it?' I had nothing to lose by giving it out, and the chances were, it was going to be out of date in a couple of years anyway, when I would have found something better. I had a real reason for



Smith joined the NBC makeup department during the mid-forties



A pre-1950's Lincoln mask



Smith's first Mummy makeup, for a 1946 charity ball



Marsha Hunt, *Twelfth Night* (1947)



The Last War (1946)



Catherine the Great (1946) with David Wayne and Gertrude Lawrence



John Carradine in *Twelfth Night* (1947)



Above, above left, and left: Smith married Jocelyn ('Lyn') DeRosa in 1949

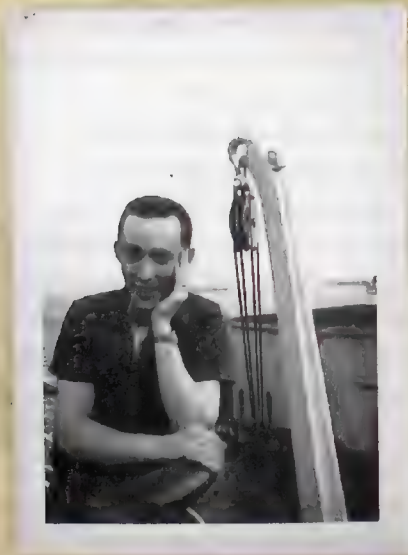
Below: Newlyweds Lyn and Dick Smith, 1949

Photos on this and facing page courtesy of Douglas Smith





Left: An early Christmas in the Smith household
Below: A nautical-loving Smith in the late forties



believing that, because even in those early days, I thought about writing a makeup book. I started it a couple of times, but I'd get so busy that I would have to put it aside. Maybe I'd look at it a year later and say, 'God, this is all old hat; it's worthless!' so I'd throw it all away, and that happened to me maybe three or four times. I finally just gave up on it because I could never get it all down before it became worthless.

"That was one of the things that convinced me that keeping secrets was silly. You don't really need them, but I also began getting an ego about my abilities. I started to think, 'Hey, I'm a pretty damn good makeup artist, and I don't need to keep secrets to stay on top, or to be good!' So I had a desire to help people, one way or another.

"I once had a really long debate with myself, because I felt very strongly that I owed a lot, for various reasons, such as my own good fortune, religious convictions or whatever, and I really considered whether I could possibly be a missionary or something similar, or to be engaged in philanthropic work of some sort; join an organization to help old people, young people, orphans, God knows what, but something. I felt that was something I morally needed to do. To be perfectly honest, I never had the strength or the will to make that sacrifice of my time and my life, but I think in some way, I exorcised a lot of those feelings, because I became known for helping anyone who turned to me for information or guidance, and I really enjoyed that. I've helped quite a number of young makeup artists get to where they are today, and that gave me great satisfaction."

Back at NBC, Smith had to design a brand-new makeup department that reflected the way he wanted it to work. "I was given a small makeup room on the third floor, down the hall from the studio. I bought a dental cabinet to put my tools in, and I had, not a hydraulic chair, but a small chair with a headrest in the corner opposite the cabinet. There were a couple of sinks, and on the opposite side, a table that could seat four people, with mirrors over it as well as a shelf, with florescent lights under the shelf, like footlights along the mirror.

"That was my first makeup room, and I was a real martinet when it came to my assistants. Everything had to be absolutely clean. We used little square sponges for the pancake, so the sponges would be

carefully washed and hung up on clothes pins in the cabinet. The pancakes - get this - I would save nearly empty Max Factor pancake tins and we would grind up pancake and add water to make it into a mush, putting a thin layer in a container to make an individual pancake. You'd use that for each person, and the brushes were all carefully sterilized.

"For the lipsticks, I got little Maybelline eye shadow containers with a screw cap, so, they were cleaned out, and because they were too deep, I had some plastic that I filled in on the bottom to make them shallow, and lipstick was spatulated into each one of them. The covers had numbers on them, like from one to five, and they were all lined up in the dental cabinet drawers, so one would take out a lipstick to use for that person.

"I was such a fusspot that my staff never had a moment to sit down; if they already weren't busy, I had them cleaning something. There was one makeup artist who didn't work for me, who was at CBS - actually the one that was an apprentice for Eddie Senz - who used to do the work before I came along. He became head of CBS, and Bob Jiras was out on a location film job some years later with Christopher Plummer and somebody else, and they were camping out in a tent. They'd been there for a couple of weeks, and it was a terrible disaster area, so they were sitting there one day, drinking Cokes or something, and Bob Jiras (BJ) turned to the other guy and says, 'You know what we ought to do? We ought to Dick Smith this place!' Well, that caught on, and for years, that term was used in the New York makeup industry, to 'Dick Smith' the place. Finally, it just became 'Dick the place.' It was a backhanded compliment, but that's how it started."

"He wanted his makeup room clean," agrees fellow makeup veteran Vincent Kehoe. "CBS's makeup rooms became shit houses after a while, but Dick wanted his pencils sharpened. He had a locked cabinet, and the makeup artists had a key to open it. They did their work and kept the place clean, which was known as 'Dick Smith-ing' a makeup room. If you left it dirty, woe betide you!"

Smith's NBC neighbors at the time were limited in number and somewhat unusual. "There was Kelly (I forget his first name) the scenic designer, who had a small office. In the art department next to that,

there was a costume designer, who had two part-time wardrobe ladies called the Diefenbach Sisters. They were twins who dressed identically, which caused a great deal of confusion with the actors at times, because one of them would disappear to get a belt or something and the other would suddenly reappear. When the actor said, 'Did you bring my belt?' the other one, instead of saying, 'You probably asked my sister!' would instead say, 'What belt?' The actor would say, 'The belt I told you about!' and the other sister would say, 'I don't remember any belt!' So that was hilarious."

1946

ABE LINCOLN IN ILLINOIS

Smith made up a slew of actors as Abe Lincoln over the course of his career, but it all started with Stephen Courtleigh and *Abe Lincoln in Illinois*. The project was his first real opportunity to do a full appliance makeup, notwithstanding the fact that he had never done one before. To say it was unsuccessful might be a bit generous.

"I was learning how to make rubber noses and simple things like that," Smith relates, "but the first chance I had to attempt something like that came around in February after I had been there six months or so, with Stephen Courtleigh as Abraham Lincoln and it was a disaster. The latex available in those days - it was not post-war but close to it, so there was no real latex - and the synthetic stuff, like neoprene, was like wood. It was horrible, but I didn't know this at the time, and I didn't even know about the makeup you should use over any latex product, namely rubber mask greasepaint.

"I made a big sculpture of Lincoln, sculpting a nose and cheekbones. The plaster molds were made like I had seen them done at the Museum of Natural History, and I didn't know what I was doing, but I got some synthetic latex; well, the damn stuff was like a rock. In other words, it was almost like cardboard when it hardened. It hardly had any give at all, and the edges were thin and floppy but didn't stretch. And it had no color in it, so it was white.

"The day before I was to go on the air with this Lincoln makeup, I had the actor in for a test, and the stills man from the publicity department was there as well to photograph it, so I glued these things on; the cheekbones, nose, and the mole, and I took out my tube of greasepaint and painted flesh color over it. Well, after a few minutes, something happened to it where the flesh color turned whitish and chalky. You couldn't just put greasepaint on it because the mineral oils in the greasepaint just soaked into the rubber and disappeared, so it's like you're making up a blotter; you've got nothing left but the pigments, which turned to powder and therefore went very light.

"I was in absolute despair. The guy was taking pictures of my makeup, and I tried everything I could, but I was defeated. As I say, I had such hopes for it, but I now had to take it off, so the photographer said, 'Fake it, use some mortician's wax!'

"I said, 'I can't fake it!' because my sense of integrity was very strong, but I did, putting on the cheekbones and so forth, and he photographed it, but these were things I could not do the next day for television, because they were too fragile. If you touched his face, there would be a hole in it with this stuff. So that makeup basically went out the window.

"A year later I think, which was a short time relatively speaking, *Life Magazine* which I subscribed to - my parents gave me a subscription from the time it started so I had it even in prep school - had an issue, and in the back was this big article, three or four pages, on this old age makeup with foam rubber that Bud Westmore at Universal had done on Agnes Moorehead for a film called *The Lost Moment*, where she was aged to be 110 years old. I knew about foam rubber, but I didn't know how to make it, and here was this full-page picture with this close-up makeup and it was wonderful.

"The article had pictures of Bud putting on the mask - it was a huge mask - and I'm avidly reading the text, which said, 'And then he used rubber grease...' and I said, 'What is rubber grease?' I didn't know what rubber grease was, so I wrote to Max Factor and they said, 'Oh, he's referring to rubber mask greasepaint, a product of ours, which is used to put over rubber appliances.' It had a castor oil base, rather than mineral oil, so that was it, and I learned fast."

HOOR GLASS

The first variety show produced for network television, the short-lived *Hour Glass* featured some of the biggest names in the entertainment industry as guests. That included former vaudeville performer-turned-actor Bert Lahr, who reprised his old wood chopper act for an episode. "I'll never forget that," remembers Smith. "He was probably bald from a young man, so he was wearing this old 'rug', which was anchored only in a small spot in the center of his head so it kind of floated around with movement."

"There was this little tree in a pot, and the prop men had, at Lahr's instruction, pieces of kindling they chopped up that were a foot long and an inch thick, and they had a whole bunch of that stuff. Lahr had an axe, and he would sing something like, 'And I chop and I chop and I chop, when the sun comes up!' and he was chopping away at this thing, wearing this heavy lumberjack plaid jacket."

"So he's chopping away, and at certain cues, the prop men were supposed to throw chips from this tree, and they would throw this huge chunk of kindling right in his face. He would say, 'Don't worry about it, just throw it right in my face!' so they threw three or four of the sticks at him at certain points, and the toupee would go spinning around on his head! It was a delightful bit of comedy."

Not long after joining NBC, Smith met Jocelyn ('Lyn') DeRosa while tracking down reference photos at the Museum of Modern Art archives. "Dad needed them for different historical characters he was doing," remembers son David Smith, "and Mom was working at MOMA as a secretary at the time. Very early on, when television was live, he had a lot of historical characters to do, so he did Lincoln three times, for example, and this was before he used foam latex."

"His first Lincoln was done with a nose made of nose putty, and there was a wrestling scene with young Lincoln and this was live TV, but afterwards Dad realized the nose was gone. It was on the other actor's thumb because it had come off during the wrestling scene and the glop of nose putty was on

the thumb of the actor he was wrestling with.

"Anyway, Dad needed reference for a number of historical characters and the Museum of Modern Art had an extensive archive of hundreds of thousands of photos, so it was huge even back in the forties. I remember my mother talking about her boss Loretta who she adored, so my mom worked as a secretary for the lady who was running the archive department in the forties. Mom was in her twenties, slender and pretty, and she was the one who had to get the photos. Dad would come up and say, 'Have you got a picture of Abraham Lincoln?' so a friendship developed there and at some point, Dad asked her out."

DICK SMITH: THE MUMMY?

Smith's love of Universal monsters came together with his Yale-era antics for a May 10th benefit costume ball at New York's Waldorf-Astoria. At the 'Midnight at the Museum' event, which was held to raise money for the Metropolitan Museum of Art's 75th anniversary fund, Smith made himself up as a stunningly accurate re-creation of the Karloff Mummy, winning one of the evening's best costume prizes. A newspaper account captured a moment from the event, noting the young makeup artist 'proves to be a very lively mummy, as he dances with Mitzi Fox in Javanese costume.'

THE LAST WAR

Smith's last big challenge of his first year at NBC was a post-apocalyptic drama called *The Last War*. "It was an allegorical thing that takes place after the Third World War or whatever it was, but one that destroys everything. There's one man that is the survivor, and a few animals, which of course were the problem: how were we going to make people look like a horse, a dog or serpent or a lion, a black leopard, a bat or a monkey to represent those animals in this play? Everybody said, 'Like the cowardly lion in *The Wizard of Oz*?' Well, you can only make short-faced, short-snouted animals with that kind of makeup. A horse? There's no way you could put on an appliance that

comes out to there, and besides, I didn't have foam latex or any of the sophisticated materials we have today. And also, consider the fact that they were going to be working in this terrible temperature, where the lights were up over 100 degrees°.

"I finally came up with the idea of making sculpted but stylized three-dimensional wire masks for the characters. In other words, it would be like taking the line drawings of a lion, for example, but forming the outlines out of wires that were soldered together. By putting some kind of open fishnet over it to delineate the planes, you would be able to see the actors' faces through these things, so they wouldn't be totally static, as opposed to a papier-mâché mask, which I couldn't have done anyway, so that idea was accepted. It was a stylized form, but this was a stylized play anyway, with animals talking and so forth.

"I think Fred Coe was the director, so I went ahead and learned how to solder and make these things, and it was a tremendous creative effort for me. I worked on it for a couple of months or so and we finally did the test. The people were in leotards and padded gloves, and they looked great, and you could see the actors' faces. It was important to see the faces, and they put up lights so, yes, we could see the actors' faces, so I went ahead with the project.

"On the day of rehearsal - we were doing it all in two days, one day of rehearsal and the next day it was going on the air - we actually built platforms across the end of the studio, and hung every set of drapes they had behind this abstract set, and they brought out every light they owned. And now they find out that the light levels are lower than when they did the test, therefore there isn't enough light to penetrate the net and see the actors' faces inside the structure of the mask.

"So Fred with apologies said, 'Look, there's nothing we can do, you'll have to cut the net off so we can see the faces!' The night before we were going to air, my [future] wife Lyn and I sat there with scissors - we were sweethearts at the time - and she came in to help me through the heartbreaking ordeal of dismembering my creations. That was my first, but not my last, big heartbreak in the business of makeup. A great idea, screwed up by a lack of technology."

1947

After the disappointment of *The Last War*, the next several months were relatively quiet for Smith, with projects including *Angel Street* with Judith Evelyn and Walter Abel, as well as productions of *Twelfth Night* and *Othello*. For the latter, Smith made up actor Michael MacLiammoir with traditional darkened skin and crepe beard, but was faced with the problem of placing a wig over the actor's own toupee, which the man refused to acknowledge, much less remove.

THE HOWDY DOODY SHOW

An interesting footnote in Smith's early NBC work came about courtesy of the nationally televised children's TV program, *The Howdy Doody Show*, which began airing at the end of 1947. One of the main characters was Clarabell the Clown, played by future *Captain Kangaroo* star Robert Keeshan.

In Keeshan's book, *Growing Up Happy*, he recalls the experience in greater detail. "Dick Smith was to go on to Hollywood to become one of the most famous makeup artists," he elaborates. "He was a genius in working with latex to fashion masks, facial features, and in my case, a bald pate to crown the head of my clown. He commenced making molds, and as he plopped spatula after spatula of plaster on my face, I muttered, 'I want to get out of show business.' 'Relax, you're not in it yet,' reminded Dick."

As the plaster cast grew warmer and warmer, the young Keeshan began to panic. "Patience please," Smith told him, "'only another half hour.' From that cast came a bald pate fringed in red hair, with a puff of red hair at the very crown, and a bulbous nose. Dick taught me to use grease liners to draw huge purple-and-white eyebrows high on my forehead. The same liners were used to make my lips disappear, replacing them with a gigantic smile, which covered most of my chin and cheeks."

Smith's contribution may have been overlooked for many years because of a widely circulated story that it was actually legendary clown performer, Emmett Kelly, who may have been involved with Clarabell's look.

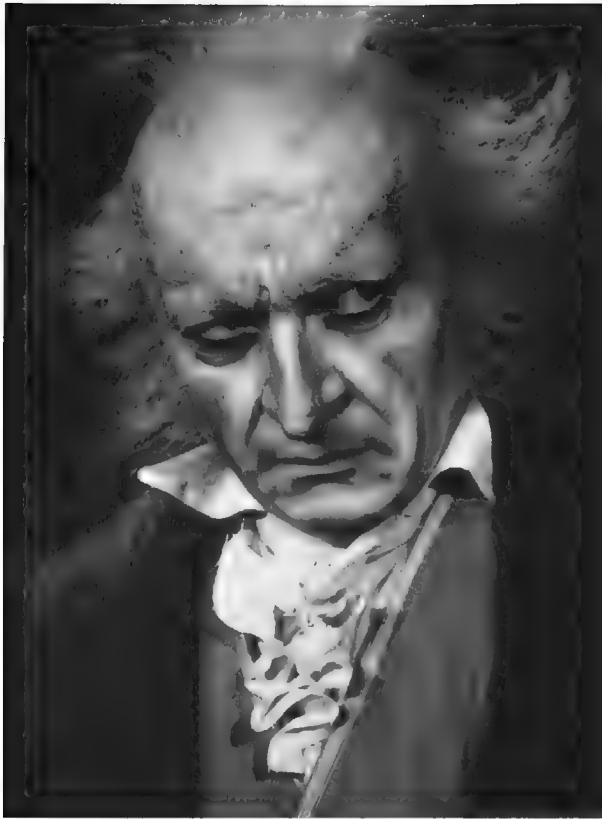


This page: Famous (and not so famous) faces, and the cast of *The Comedy of Errors* (1949) (bottom right)

Facing page: A cross-section of early NBC character makeups, including Melvyn Douglas as Dickens (bottom right)

Photos on this and facing page courtesy of David Smith







Above: Smith wasn't afraid to push the envelope, this one most likely a witch makeup from an early production of *Macbeth*

Facing page: NBC live productions ran the gamut from costume drama to character makeups

Photos on this and facing page courtesy of David Smith

According to Bobby Ellerbee in a February 20, 2015 post to the *Eyes of a Generation: Television's Living History* website, "NBC Program Director Warren Wade saw Keeshan on camera in a t-shirt and told [Buffalo Bob] Smith [to] put him in a costume that would match the show's early circus theme. The only thing in wardrobe that made since [sic] was an old clown suit, so Keeshan wore that, but no makeup, which looked even worse. Warren Wade called again and asked Bob why the clown had no makeup. This is probably the point that a call was made to Dick Smith, who came up with Clarabell's unique look."

As to Kelly's involvement, Ellerbee notes that the Ringling Brothers Circus was in New York at the same time. "Acts were coming on the show that week, including Emmett Kelly; they took the occasion of the visit to have Kelly put makeup on Keeshan."

1948

NBC was now attracting top-quality Broadway and Hollywood talent for their television productions, which gave Smith the opportunity to work with such actors as Gertrude Lawrence (*Catherine the Great*, Dennis King (Scrooge in *A Christmas Carol*, Leo G. Carroll (*The Late George Apley*, Betty Field (in an encore of *Angel Street*, and Walter Hampden in a production of *Macbeth* that allowed Smith to create whimsical-looking masks for the three witches. For comedian Bobby Clark, for example, whose trademark was a set of greasepaint-drawn glasses, the mask incorporated eyeglass-like protrusions, and David Wayne's witch was a one-eyed, single-toothed creature.

Later in 1948, Smith met makeup artist Vincent Kehoe, who was working at CBS at the time. The two became kindred spirits and Smith soon began bringing Kehoe in on a healthy daily rate. "I met Dick in 1948," remembers Kehoe. "He had a little office on the third floor in 3A, and he asked me how things were over at CBS. I said, 'It's... daunting!' and we quickly became very good friends.

"I had done the union shows over at CBS, and all the big ones too, but they hired a union makeup artist for \$75 a week. When they let me go, I went over to

commiserate with Dick, who started to use me on some of his shows, so everything seemed to work very well. We were both sworn into the union on the same night, the ninth of November, 1949 and Dick and I became very staunch friends, exchanging all kinds of information. That was the thing about Dick: he said, 'Every time I exchange information, I learn something!' and I took that as a very good road to follow. I had heard about the locked doors of many California makeup artists, who thought they were preserving their craft by not letting anybody in on their great discoveries.

"As far as doing shows at NBC, I did quite a number of them; quiz shows and those giveaway shows where they had contestants on, interview shows; they were all 15- or 30-minute shows and then they started to do the bigger one-hour shows with more frequency, so I began to work on some of those as well.

"I worked closely with Dick, because we were both interested in doing prosthetics work and things like that, so we exchanged all kinds of information and he hired me a number of times to do some of the big shows they did out in Brooklyn. There was a big studio out there with two stages, so I worked with him on a lot of early color television things.

"Dick is actually the one who worked out the shade values for color television and designed the CTV series. Books have often credited Max Factor for this, but it wasn't Max Factor, it was Dick who did it. Max Factor took credit because he made the makeups, but Dick designed them and mixed them and started them, so it was an NBC project as far as Dick was concerned and it grew from there.

"I worked for Dick until NBC let him go because he wanted to run the department like it was a department, where he could assign people that had a certain amount of talent to production shows, and those he had there who he didn't think could do great, would end up doing quiz shows etcetera. So they had come to a disagreement, and he left, which was the surprise of the industry. And Dick came over to me and said, 'Tell me about motion pictures; is there anything different? What would I have to do?'

"I said, 'Nothing. What you're doing now in color television is the greatest school in the world because there is no other one. Nobody is telling

anybody what's going on, and your design of the color television makeup is far ahead of what they're doing. They're doing it for different films; different lighting, and different studios, but they're all the same thing; the only difference is the release print.' So he eventually went out on his own, and boom, he actually knew more than they did, so he began to be asked for because he was very meticulous."

1949

TEXACO STAR THEATRE, AKA THE MILTON BERLE SHOW

One of the most popular shows in the history of live television, *Texaco Star Theatre* quickly rocketed to number one with Milton Berle as MC. "I was terrified of Milton," confesses Smith. "Everyone was! He was a son of a bitch when he was 'Mr. Television.'"

"I had to occasionally go in, because he would want some prop, wig or some damn thing. It wasn't anything terribly serious or difficult, but he was very fussy, so I would go to his dressing room, and he would tell me what he wanted, and I would produce it. I didn't have to do any makeup on him or anything like that.

"Milton was so disliked, and one of the reasons was he always had a celebrity on, a star of some sort, who would do one number that would be the star's own, but they also had to do a burlesque sketch with Milton. Well, they had the Metropolitan Opera tenor Lauritz Melchior on, who was a big, blond robust Germanic character. He was on as a guest, so there was a rehearsal in the afternoon, and Milton, as he always did, criticized the star, and in this case, Melchior wasn't singing in time to the music or something like that. But Melchior had no sense of humor; he was one of these stolid Germanic types, so he was in high dudgeon for the rest of the day.

"The skit they were supposed to do, which they did live, was a *Barber of Seville* thing. Melchior was the barber in it, and Berle comes running in being pursued, jumps in the barber chair and says, 'Please cover me up quick; hide me!' So Melchior throws the thing over him, takes a pail of suds and a big

paintbrush and lathers him with suds, takes a mock wooden straight razor and shaves him with the straight razor. And then he's supposed to take the bucket of suds and pour it over his head - comedy!

"Melchior is still fuming, so what actually happens on the air is that when he gets to lathering him up with the brush, he's actually *beating* him with the brush! *Boom, boom, boom, boom*, and Berle is trapped, and then he takes the razor, and he's going *shoom, shoom*, and practically takes Milton's skin off. And *then* he picks up the bucket, empties it over Milton's head, puts the bucket down on his head and storms off, and they brought the curtain down - live! The stagehands were applauding Melchior, oh boy were they happy to see it! But Berle's mother was out there, his nose was cut, and he was crying, so that wasn't great.

"Years pass, and we're way after Mr. Television, and Berle was doing a part on Broadway in a comedy called *The Goodbye People*. He was playing an old guy, so he needed to be aged a bit because Berle always looked pretty good for his age. I was hired to make jowls and stuff for him, so I had done some makeup tests and another makeup artist was going to be hired to put it on for him, but we were rehearsing in the old Amsterdam Theater, which has been made into a glorious new place on 42nd Street, but they used to use it as a rehearsal hall. Plaster was crumbling all over the place, and I was working with Berle for the second time, putting on this makeup, and we were in this dirty old crumbling makeup room, with a folding chair and I had newspaper over the counter.

"Berle had been talking to me a lot, so he really opened up, and he was saying that maybe he was crazy to do this, because the lines were very long, long speeches, which is terrifying for an actor, and he'd not been on the legitimate stage, so he was really scared. Berle is telling me all this, but he really wants to do it, and yet he's terrified of failing.

"I'm listening to all of this, and the sentiments, the feelings, the fear; it all resonated very sympathetically with me. I was really touched, and I realized that he had a lot of bad faults and so forth, but he was very human in many ways. He had that typical perfectionist problem: fear of failing, and the fear itself is what drove him into being better and to being good.

"I still get affected by that story, thinking about it now, because this wild thing happened. My father had been dead for some years, so I was standing behind Berle on his right-hand side, and he was in this folding chair, and he was lower down, so I was looking at the side of his head and the top of his head. He had this thinning, gray hair, slightly greasy separating hair, and the florid kind of full, flabby cheek and little gray bristles in the ear, and that part of his face was the very image of my father. It's not that Berle looked like my father, but what I saw was my father in the flesh. It just got to me, and I loved Milton at that point. I suddenly saw in him, like my father, a fallible person with many faults, but he was my father, and I transferred that feeling to Milton. I've never forgotten that moment."

Smith got to work with Dennis King again, this time on a production of *Napoleon*. He also produced a latex nose for José Ferrer (already getting rave reviews on Broadway for the role in *Cyrano de Bergerac* and make his first full half-mask for John Newland in *The Man in Half Moon Street*, who had to undergo a quick-change transformation into old age. The result wasn't hugely successful, with the creases and folds Smith had painted on not looking especially good on camera.

"Obviously the only way to do something like that in 30 seconds was with a mask," Smith explained in a 1988 *Cinefex* interview, "so I made an ordinary latex mask, which I had sculpted very carefully. It was not bad in terms of the sculpture, but unfortunately - being used to doing character makeups with highlights and shadows - I had meticulously darkened-in every wrinkle, crease and fold, and then highlighted the whole thing. It looked good on the actor, but absolutely terrible when it was photographed. So that was an early lesson I never forgot."

BELIEVE IT OR NOT

NBC began airing a weekly anthology series based on the popular newspaper feature by Robert L. Ripley. Smith built a full-size human puppet for an episode featuring a ventriloquist, who was actually a little

person, while the 'dummy' was in fact man-sized.

For a climactic scene in which the dummy had to be shot in the head, Smith built a pair of hollow wax heads (one head needed for rehearsal, the other for air, which were fitted on a clothing mannequin. A sharp-shooter was brought in to fire into the dummy head, with a prop man standing off-camera with a hammer as a backup plan; the latter revealed during the broadcast thanks to an inopportunistically-placed mirror on set. "It picked up a decorative mirror on the opposite wall," remembers Smith, "which reflected the dummy having its head smashed!"

TWELFTH NIGHT

Before the advent of foam latex, gelatin was often the material of choice. According to Smith, "In the twenties and early thirties, gelatin was the only appliance material for three-dimensional stuff that was available, until foam latex became so much more practical and reliable that gelatin was dropped.

"I first learned about gelatin during my early television days when we did a *Twelfth Night* in which John Carradine played Malvolio. He was pretty young then, probably under 40, but very expert with makeup. He brought in a little kit with a curling iron that he could use to dress wigs and all that stuff with. He was also a sweet man and very open, and he told me about gelatin. I never knew it had been used that way, but he told me all about it and how he made gelatin pieces himself. I kept that memory for a long time, until the mid-sixties, when I was asked to design a makeup kit and decided that gelatin would be ideal."

In 1949, Smith married Lyn DeRosa after a short engagement. The two had been dating for some time, but Dick abruptly decided to break it off. "Apparently his parents had a very tumultuous relationship," explains confidante Andrew Clement, "so Dick had made up his mind that he was not going to get married, because he didn't want to end up divorced. He thought that was a terrible thing, so he was dating Lyn and things were going well, but while she wanted

to continue it, Dick thought, 'I don't want to get married!' so he broke up with her and broke her heart.

"A little time goes by, and he starts to think to himself, 'This is ridiculous, I love this woman; I have to marry her!' so he made up his mind to propose. He called Lyn and said he wanted to see her, and even though she wasn't all that receptive, because he had broken her heart, he said, 'You have to see me!'"

"The way Dad told it to me," continues Smith's son, David, "after a few months, he came to the realization that this was the woman he really loved, so he bought a ring, and he wanted to propose, as most people do, very romantically.

"While he was thinking about it and trying to plan things out, he had walked across the 59th Street Bridge at night, a foot bridge that went across the East River, and it was beautiful. The city lights reflected in the river, so it was very New York City, very romantic, and he thought it would be great, so he showed up and asked Mom to come along, but she wanted nothing to do with him and said no. He said, 'Please, you've got to come with me, we're going to walk across the bridge!' but she wouldn't go.

"Finally, he browbeat her into coming, but she still doesn't want to go. He takes her across the footbridge to this spot he picked to propose, but he had originally come at night when auto and truck traffic was low and there was virtually no one on the foot-bridge, but now it's daytime and people are going to and from work, so it's not private. He keeps looking for a break in the flow so he can pull out the ring, because Dad was shy and he wanted some privacy, so he keeps looking around, and he's not talking, and she sees that he's extremely tense and angry and looking back and forth. Anyway, he finally pulls out the ring and she accepts it with great relief. What she told him later was she thought he was going to kill her and throw her off the bridge!"

The couple married at a small chapel in Manhattan that made allowances for show business people, who were not necessarily held in high regard at the time. "It's hard to believe this now," notes David Smith, "but no church would marry actors or actresses, because the history of actors was they were held in ill repute, and it was well known that they had sex

out of wedlock, so the puritanical Episcopalians and Catholics wouldn't touch them.

"There was just one church that *would* marry actors and Dad knew about it. He had a terrible time as an Episcopalian growing up in Larchmont, so he had utterly rejected the Episcopal Church, and Mom utterly rejected the Catholic Church for its narrow-minded views. I don't know who made the decision, but it was probably Dad, so they got married in this little church in Manhattan."

THE MYSTERY WEREWOLF

One of the strangest unanswered questions that came up doing the research for this book came in a folder of photographs labeled 'NBC pre-1950.' The folder contained several photos of a Wolfman makeup, as well as a 1946 NBC black and white line resolution chart. Unfortunately, there was no record of just what project this makeup would have been done for, and a quiz of family members and former assistants failed to produce an answer. Rick Baker speculates that it might have been a test makeup for Smith's 1960s *Monster Make-Up Handbook*, although that seems unlikely. "It's interesting that they both have pointed ears and the [original] Wolf Man didn't," he reflects. "The rest is a pretty faithful copy of the Pearce makeup."

"It's a very interesting take on the Jack Pierce Wolf Man," agrees Craig Reardon, "but for what purpose I have no idea. Dick would frequently do things for fun, and this may be such a thing. I feel the extra-curricular things he'd do were for his own satisfaction, and what's more if they were makeups, not necessarily for any particular purpose or application; not even necessarily for Halloween."

"My far-fetched theory," speculates son, Douglas Smith, "is that one, it [the photo] was mis-filed, or two, it was a test makeup on a high school kid for his *Monster Make-Up Handbook's* 'werewolf' and he wasn't happy with it and re-did another werewolf for the Handbook - possible - but likely wrong." Just before this book went to print, it was discovered the photos were in fact mis-filed, with the makeup in question done for an April, 1952 episode of *Texaco Star Theater*.



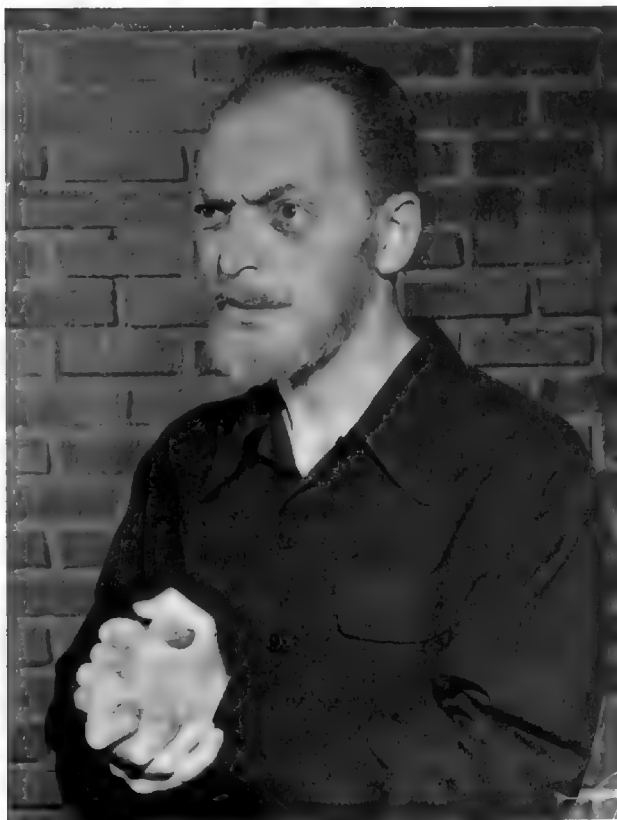


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Facing page: A cross-section of early NBC character makeups, including Melvyn Douglas as Dickens (bottom right)

Photos on this and facing page courtesy of David Smith





This page: Examples of pre-1950 NBC makeups

Facing page: Another selection of memorable pre-1950 NBC makeups

Photos on this and facing page courtesy of David Smith

CHAPTER III: THE FIFTIES

1950

During the 1950s, the television industry finally began to find its footing. As Smith recalls, "Dramas were featured almost every night. From my incomplete records, I counted 62 dramatic shows that I personally worked on; 12 were operas and seven were Shakespearean plays, of which *The Taming of the Shrew* in 1955, one of the first color shows, was a grand production with Maurice Evans. *Alice in Wonderland* and *Cyrano [de Bergerac]* both in 1955 were my first uses of foam latex."

THE FRED ALLEN SHOW

Comedian Fred Allen was well known for a character he played for years, called 'One Long Pan.' Remembers Smith: "I made some huge buck teeth for him, as well as a mustache, goatee, and eyebrows. Some critics said we were trying to remove Fred Allen's eye bags, for which he was famous, and that we were putting makeup on him to remove the bags. It wasn't true; we didn't try to remove them, but I think the TV lighting actually flattened out some of his character, so I wrote a rather heated letter saying we would never dream of trying to take away Fred's character and I got an apology!"

Smith remembers Allen as a dear friend and has no shortage of Fred Allen stories. "He was one of the nicest, most decent guys," he claims. "Fred was very religious; he went to church every Sunday and so forth, and on his way to church, he used to pass an empty storefront, where an old, down-and-out actor used to be waiting for him, and Fred would give him some money every time."

"One Sunday, the man wasn't there, and Fred said to his wife, 'If he's not here, something's happened."

Maybe he's sick. I wish I knew where he lived!' He was so sure something had happened to him that he made some inquiries and found out where the man lived. So he went there and sure enough, he was sick, and Fred took the man to a hospital and took care of him. That was the kind of man Fred Allen was.

"He also helped a friend of mine who wanted to become an artist and went to Europe and was living on peanuts. I used to send him a few bucks, and he had worked with Fred as well. He was the man I learned so much from as the boss of the NBC makeup department. So this man David [Newman] was in Italy, and as I say, he had worked with Fred and they liked each other, because this guy was very intelligent, a very widely read person, so when he [Fred] asked for news and I mentioned what he [David] was doing and how I was sending a few bucks to help him out, Fred asked if he could send him something. I said, 'Oh, that would be wonderful!' He apologized because he didn't have his checkbook with him. But he said, 'I'll come back tomorrow or the next day!' and sure enough, he came back and gave me \$100 to send to him."

"I didn't actually do his show, but Fred had this Chinese detective character named One Long Pan, so I designed a makeup for him, and he loved it. He had caps on his teeth, so he would call his dentist and say, 'Gee, something is happening, the caps seem to be swelling or something!' The dentist would get alarmed and say, 'Come right in, Mr. Allen!' so he walked in with these big comic teeth in and broke up the dentist."

"There's another story Fred told me, that I got a kick out of. He was visiting in Boston and it was nice weather. He was walking outside one evening in the balmy weather with his wife when some youngsters recognized them and asked for his autograph. His show had been off for some years, and they were too young to know his radio show, so he was curious and

said, 'Why do you want my autograph?'

"They said, 'We saw you in *Jerry Lester on Broadway Open House* (who was a horrible comedian briefly on television)' but Fred wasn't insulted, he was amused that he was now only famous or recognized because he had been a guest on this stupid show."

VAN GOGH

It's not often that art is so much better than real life, but so it was with Everett Sloane in *The Life of Vincent Van Gogh*. The actor had recently undergone plastic surgery to reduce the size of his nose but was reportedly upset that too *much* of it had been removed. When Smith created an attractive aquiline nose to resemble that of Vincent Van Gogh, the actor asked if he could take it with him when they finished to show his surgeon in order to get his nose redone to look the same. "It was a simple, aquiline rubber nose," says Smith, "but he loved it!"

The final look also included a beard and a pad over the actor's ear to conceal his own appendage. "That's all we could do," quips Smith. "We weren't good enough to do the actual removal, or the semblance of a removal of the ear. That's a tricky thing to do: where do you hide the damn thing?"

By the end of his fifth year at NBC, Smith was overseeing a staff of 20 makeup artists and hair stylists. Opera was becoming a staple of the network's programming, including *Tales of Hoffman* as one of its first productions. Wrapping up the year was a seasonal outing of *A Christmas Carol*, starring Ralph Richardson as Scrooge in his first television appearance.

1951

KRAFT TELEVISION THEATRE: OF FAMOUS MEMORY

Time was often the enemy of live television, especially when major makeup changes were needed. In *Of*

Famous Memory, Nancy Marchand played Elizabeth I from age 25 to 75 over the space of an hour. "We were doing the life of Queen Elizabeth," remembers Smith, "with live, quick changes on Nancy Marchand, a wonderful and very cooperative lady, who had to end up as a very old queen at the end of the show. What helped was covering her forehead with a rubber cap, and then giving her curls as a moveable piece. We could begin the young scenes with the curls pretty much over her forehead, and as she got older, we could keep pushing them back, which was a little gimmick that helped. She was such a trouper that she also shaved her eyebrows."

In addition to the rubber forehead that concealed Marchand's own hairline, Smith created a set of appliances using hot-melt vinyl. The slippery pieces required a strong medical adhesive that proved sticky and difficult to remove, and an off-the-shelf adhesive remover, which had a deleterious effect on the actress's skin.

Looking back at the final transformation, "It went as well as one could do in a minute or so," claims Smith. "It's crude, but I got on the eyelids, jowls and chin. If you got in close, there were a lot of edges showing, but we got away with it in those days, because the television camera didn't scrutinize her too brutally. With those plastic pieces on the side of her face, the adhesive was difficult to remove. The only remover I had was something made for medical adhesive, but the more you used it, the more it burned the skin."

THE FAST DOLLAR

Smith had always experimented with various materials, but his use of hot-melt vinyl to turn Vaughn Taylor into an old man was a dismal failure. A series of appliances, including jowls, chin lower lip, nose and eye bags were applied to the actor, but during a quick break in filming, Smith rushed the actor back to the makeup room to fix the loose chin piece. When the piece was removed, water poured out from beneath the cheek appliances, under which the actor had been sweating profusely. Smith dried everything with a hair dryer and reapplied

the chin, returning Taylor to set just in time. The makeup held - barely - for the rest of the production, but after watching the remaining session with bated breath, Smith swore off hot-melt vinyl.

LINCOLN AND THE KING

In addition to various drama productions at NBC, Smith's department was also responsible for a constant stream of variety show hosts and guests. "Every week, they would come into my little makeup room," he explained in an extensive Television Academy interview, "where there would be an assistant there to help. I would take the host and put them in my makeup chair at the far end, with my back to a long makeup table where the assistant worked on other people.

"In this little makeup room, there was a shelf where I would put wig blocks and other things up there for storage or display. I had created a rubber mask of Abraham Lincoln, a complete head that you could put over your head, which I had done for a production that involved the assassination of Lincoln and just needed an actor in the booth looking like Lincoln. This particular mask was my great delight at the time, because I had acquired a life mask of Lincoln, from which I was able to make a rubber mask that really looked like him. I had glued the hair and beard on, and it was on a stand on the shelf.

"As I turned around for something or other, I saw that a young man had gotten up from his place at the table and had picked up this mask and was stretching it over his head. I was both shocked and outraged, so I ran over and seized it out of his hands, while all talk in the room immediately stopped. I said, 'How dare you take that? Don't you see the sign that says, 'Do not touch'? This is a very valuable mask, and you could have ripped it!'

"He stood there, trembling at my wrath, as I put the mask back on the shelf, and I picked up my sponge to continue the makeup while saying, 'The nerve of some people!' and the host quietly said, 'You know who that is, don't you?' I said I didn't, and he said, 'That's King Peter of Yugoslavia!' He wasn't king anymore, and I think I probably buried his ambitions at that point."

As the deposed king appeared on *The James Melton Show* (formerly *Ford Festival*) in 1951, the host in question was almost certainly Melton himself.

THE GUS NORIN VISIT

Even by the early fifties, there was not all that much makeup work in New York, and Hollywood seemed a world away. The LA makeup community was disinclined to share their secrets with any East Coast brethren, and the local union encouraged that behavior. It was a pretty big deal, therefore, when Smith and a group of cohorts arranged to fly veteran Hollywood lab man Gus Norin to New York for a couple of weeks. "We arranged to hire him to come to New York for two weeks," Smith recalled in a 1995 *Cinefex* interview, "and give a seminar on how to make molds and appliances. Up until then, I had no idea how to make a proper mold, so this was a major event for me and about a dozen other young New York artists. All of us chipped in to pay Gus for his time and travel and expenses, and about a thousand dollars that he would have to pay to the Hollywood local union for breaking a rule that members could not teach anything to anybody. For a union member to let out secrets to outsiders was strictly verboten, so that was the atmosphere at the time."

1952

In 1952, Sadie Hall took over scheduling for NBC's makeup/hair department. "That went on for a couple of years," remembers Hall, who joined the network in 1950, "but they eventually gave the actual running of the department back to Dick. I didn't come back until 1963, when they decided to merge the makeup/hair department with wardrobe. Dick wasn't there anymore, so they selected me to head up both departments."

For the young Hall, working at NBC was a dream come true. "I had this wonderful Italian mother, and we lived in Yonkers at the time, so I would leave home at seven in the morning and get to work and come home at 11:30 - 12:00 at night because I would go to all the rehearsals. Everything was live, and I think NBC

had seven studios in the RCA Building and 13 outside locations, plus two stages in Brooklyn, and all the studios had a 'client's booth,' so if I couldn't get into the studio to see Milton Berle, I would go to the client's booth and watch. You would see all these incredible people, like Laurence Olivier or Ingrid Bergman.

"I would get home and my mother would say, 'Sadie, what do you do there? You go to work at seven and come back at one in the morning, but you only make \$39 a week!' They used to rehearse the big shows on the sixth floor, and at one point we didn't have a lot of space, so my desk was out in the hall, and every Monday night they would come in and take it away, because it was Faye Emerson's desk and she had a television show, and they would bring it back Tuesday morning. And because I was in the hallway, I would see animals going by like horses and cows; one day I was sitting there, and a penguin came skating down the hall!

"I just loved seeing all this talent. You had original plays, and wonderful people like Arthur Penn directing television shows, and you had these great actors. I didn't even care about getting paid; it just was so exciting. I also loved radio, so my friend and I would go in on our lunch hour and listen to Bob and Ray on radio, and they'd put us by the microphones, because half the people who came in didn't even know who Bob and Ray were. So it was a very exciting time."

Hall has high praise for Smith, although she almost certainly put his nose out of joint by taking over scheduling for his department. "NBC had the best makeup department from the very beginning of television, and Dick certainly hired some wonderful people. There were great people who worked there, like Nina Blanchard and Dorothy Nixon; we had a whole raft of people working there. Some were better than others, so you had to know how to schedule and where, but our talent expected the best."

PIQUE DAME

NBC aired a number of live opera productions during the era of live television. It included the Tchaikovsky opera *Pique Dame*, aka *The Queen of Spades*, starring popular diva Winifred Heidt as a countess who sells

her soul to the devil in return for a mastery of cards. At the end of the production, she is revealed as a hideous crone, for which Smith created a carefully detailed latex mask for the actress.

"I remember doing this NBC opera where the title character was known as the 'Queen of Spades'", says Smith, "an ancient crone of a lady, who wore a powdered wig and so forth, so that turned out to be one of my first big aging jobs. In one of the key scenes, she's seen without her wig and this horrible old bald head, but she was a good sport about it, except when she saw herself with this bald head with bits of hair. When she saw that, she really freaked out, so it was very depressing for her, but she said, 'If you just cover up the mirrors, I'll be okay,' so we did, and she was a real trouper.

"This was one of my first chances to do an old age makeup, so I worked on it right through New Year's Eve into the morning of January first. The thin latex mask was made very carefully so I could get away with it just being a thin Halloween mask, and it was glued on so it would move reasonably well and not betray the fact that it was only a thin latex skin.

"I asked the director, 'What kind of shots are you going to get here?' and he assured me they were going to be some tight close-ups, so I labored around the clock to complete it, but the producer decided we shouldn't take any close-ups, because it was too disturbing, so they only took long shots of it."

JIMMY DURANTE

José Ferrer wasn't the only actor to play Cyrano on NBC. Jimmy Durante also took on the role for a 1952 variety show appearance. "Jimmy Durante was doing a not terribly serious Cyrano sketch with a latex nose in his own show," says Smith. "He had a very keen sense of smell and complained about the odor of the latex, so I glued a small piece of cotton into the tip and saturated it with cologne, so he was happy.

"Durante's nose is actually not as big as you would think, but it looks so big on him because he had a small face. I had a cast of that nose for some years, but someone lifted it and I'm sorry, because it would have been a lovely memento."



Above left and right: *Tales of Hoffman* (1950) Photos courtesy of David Smith



Above left and right: *Rip Van Winkle* (1950)

Photos courtesy of Joe Nazzaro, given to him by Dick Smith



Above left: Former NBC makeup dept scheduler Sadie Hall, seen here with John Caglione Jr. at a New York IMATS

Photo courtesy of Joe Nazzaro

Above right: *Griffelkin* (1955)

Photo courtesy of Joe Nazzaro, given to him by Dick Smith

Left: *Peter Pan* (1956)

Photo courtesy of Joe Nazzaro, given to him by Dick Smith



Caesar and Cleopatra (1956)

Photo courtesy of Joe Nazzaro, given to him by Dick Smith



Above: *The Taming of the Shrew* (1956)

Photo courtesy of Joe Nazzaro, given to him by
Dick Smith

Left: Making up Judith Anderson for
Caesar and Cleopatra (1956)

Photo courtesy of David Smith



BRAT FARRAR

Turning Robert Pastene and Richard Derr into identical twins was no easy task, especially when one considers the materials available at the time, but Smith's solution was to sculpt a composite character with features from both actors. He then produced pieces using a translucent press-out polyvinyl plastic. It was a problematic material; while the edges could be easily dissolved with alcohol, the material didn't have the elasticity that was needed around the mouth area - no doubt a big reason for it falling out of favor fairly quickly.

1953

REPERTORY THEATRE: MARTY

It didn't offer much in terms of ambitious character makeup, but NBC's production of the Paddy Chayefsky story, starring Rod Steiger as a 34-year-old butcher living with his mother, was certainly a well-regarded production. Two years later, the film version starring Ernest Borgnine [makeup by Robert J. Schiffer] earned four Oscars, including one for its lead actor.

THE FORD TELEVISION THEATRE

In live television, there sometimes isn't all that much difference between inspiration and desperation. Such was the case for Smith and actor Dane Clark. "The story was about a prizefighter who loses everything after his last fight, because it was believed he did a crooked thing and threw the fight for money. The story is told in reverse sequence, so we start off with him as a derelict, an unshaven bum in the street. That was simple; I had KY and black watercolor stuff on his face, so a sponge wiped it right off as he threw off his dirty coat and hat.

"We go to another scene, which is his last job, where he's a bartender, and a drunk at the bar, the only one there, ridicules him for this fight. Angry words are spoken, and the drunk picks up a tall conical glass of beer and throws it in the bartender's

face. The bartender jumps over the bar and pummels the guy to the floor in his rage.

"They rehearsed that scene once, and it didn't go too well. On the air, somebody was out of position, and the glass hits him in the nose. He jumps over and tackles him, and then goes through the scene, which is supposed to have been the previous morning at breakfast, and that's where he's covered with sweat and blood trickling down his face.

"I ran into the makeup room, grabbed a styptic pencil and ran back, but I realized I had to wet the styptic pencil. I look around and there's the bar set, with a glass on the edge of the table. I swish it in there, while Clark is now coming from his set and coming to the next one, and I've got a towel to wipe his face and styptic-pencil him. He sees the glass of what appears to be water, and before I can stop him, he takes a swig of it, but it's now got alum in it, so he spits it out, and I wipe his face and stop the blood.

"Now, he goes to the next set, and things happen. It's only a one-hour show, and we get to the big climax, which is the big prizefight, which is not on camera. You see him go in, in his boxing trunks, so he had to do a costume strip-down, and then you hear the commentator and so forth. In the next scene, which takes place afterwards, he has to look really beaten, like the shit was beaten out of him, to show that he fought, so I had some big appliances made out of crazy hot melt stuff to stick on him.

"Well, we have to do the change, so here's the set, which only had that much space behind it and it's dark, so Dane comes back, and he's still got his boxing trunks on, so he has to get dressed. He throws on his shirt, pulls on his pants, and we've only got a minute and a half to do this change with clothes, everything. He starts to pull up his zipper and it sticks. So he's trying to get this godamnn zipper up and I'm trying to get this stuff on his face!

"Dane finally gets his zipper up, and I manage to get these pieces on - fortunately, they're made to go on quick - and he goes out just in time to do the scene, but at the end of that film, we both felt we'd aged five years. The tension was awful, and it's lucky I even got those pieces on him, so that was the worst that I ever experienced with that sort of

quick-change thing. I've done other quick changes that were a triumph, but this one just seemed to be bad luck all around. But I must say it was exciting!"

KRAFT THEATRE: TO LIVE IN PEACE

Smith's work moved into color with *To Live in Peace*, based on the Giovacchino Forzano play. Color production meant a reevaluation, as products used for black and white makeup were now virtually unusable, and the color video camera of the early 1950s would over-emphasize warmer tones dramatically.

As Smith explains, "NBC was fighting to have its RCA (color TV system approved by the FCC, (Federal Communications Commission so no money was spared to produce beautiful color shows, big extravaganzas, wonderful shows, and I was challenged to create makeups that would look good in those systems.

"The first color system was so over-sensitive in the red end of the spectrum that the slightest blush in the cheeks looked overdone. Ordinary red lipstick looked like it was on fire, and skin that was a little pink looked sunburned, so I created a series of foundation colors, which contained very little red. When you put them on, they looked gray and kind of deathly, but the funny thing was, when you got the whole face made up and the very delicate reds we used went on, it actually looked very attractive because everything was in harmony. They looked wonderful on camera, but within a year or so, the cameras were improved and became more natural in their response, so we went to another form of makeup. I reformulated each one of them, and Max Factor would copy my samples and then make up whatever we needed. And then the third range became permanent, and it was the CTV-1W, 2W, 3W; the 'W' meant warmer, and that was the one we wound up with, which was virtually like a subtle street makeup, and much more true to normal skin color.

"The ironic thing was, at the same time in color films, they were using very magenta-oriented colors; very pink and reddish with hardly any yellow in it at all. So they were quite the opposite, and yet film and television eventually crossed over,

so television stuff started being used in films. My colors actually became almost universal.

"When I first started working with Max Factor, I went out to Hollywood and they said, 'Oh, we have so many colors you don't have!' They had a closet shelf full of all these special colors that they'd mixed up for various people, so I had a ball, going through them and ordering samples for my own use. I had all these wonderful crazy colors, like 'Eddie Leonard,' which was made for a star named Eddie Leonard who I'd never heard of!"

It seems hard to believe nowadays, but during his early years at NBC, Smith was less interested in sculpting an actor's full head than just the necessary pieces for a makeup, such as a nose or chin. It wasn't until he met a young artist working in NBC's wardrobe department that his outlook began to change. "Maybe eight or ten years after I got there," he recalls, "I hired a very talented young man who popped in and showed me pictures of his sculpting work. David Newman was an incredible sculptor who also became a painter, but in any case, David became a close friend, and although he was younger than I, a mentor in many ways."

According to a 2015 article for *Fine Art Connoisseur*, Newman so impressed Smith that he persuaded the young artist to transfer from wardrobe to the makeup department. And after that Newman reportedly told his new boss, "You guys are just sculpting noses; you'll never get anywhere with that. You've got to sculpt a whole head!" Smith organized an impromptu sculpting class for himself and five other NBC makeup artists with Newman as the instructor.

As Smith recalls in the piece, each artist kicked in some money and arrived with water clay, a set of tools and an inexpensive sculpting stand. Their model was an African American man with an unusually long and leathery face, and Smith, who had never sculpted a full-sized head in clay before, took to it right away, surprising everyone when he finished his piece in just a few days.

Those classes not only started Smith's decades-long fascination with sculpting actual African American figures (which continued throughout his

life), but it also helped launch his hobby of sculpting miniature busts of the actors he was working with at the time.

According to Smith, he would start work at four or five in the morning in order to have his actors ready by eight. Standing next to the cameraman all day, waiting to make the necessary corrections quickly became a bit boring, so he kept an apple-sized piece of soft, micro-crystalline wax in his kit, in order to model small heads of his actors.

Smith produced dozens of these busts over the years, many of which were cast in gypsum and painted to resemble bronze, after which they were displayed in his living room next to the various awards he had won. His 'little portrait' of Marlon Brando was subsequently cast in bronze and presented to the actor himself, as well as *Godfather* producer Albert S. Ruddy. He also created several three-dimensional portraits of himself, as well as sons David and Douglas, *Godfather* director Francis Ford Coppola (who commissioned a version cast in silver), Dustin Hoffman, Hoffman's former wife, Anne Byrne Hoffman, and director Herbert Ross.

Sculpting aside, Smith's relationship with Newman had other, more meaningful effects. "David got me interested in political literature, philosophy and various other subjects, but the main thing he gave me was an objective view of myself, which was very startling. In those years, I was feared by my staff, which I only found out years later, and I couldn't believe that people were scared of me, because I was a scaredy cat. I was a very shy person, so I couldn't understand that people were afraid of *me*.

"David also made me realize I was a company person, and that I treated the whole department as if it was my property and the employees, the makeup artists, were like my servants; I was working them and treating the whole thing as if that were the case. Of course, he also made me realize that NBC would sell me down the river at any point, so I learned a lot, which was wonderful because I started changing my ways and the way I treated people, and my relationships and that sort of thing.

"Because I was the first makeup artist at NBC, I taught *everybody* and therefore when they were

doing a makeup on someone, I didn't hesitate to go in and correct it right in front of them and the actor. I never realized until I was working with other Hollywood makeup artists that you don't do that.

"I remember having a huge scene with another artist on *Little Big Man* where I criticized his makeup in front of the actor, so I eventually learned, but it took me a long time to get out of those habits and that attitude. Fortunately, all of it prepared me for the time when NBC kicked me out, because in effect, that's what happened to me. So the friendship with David Newman was a wonderful thing in my life."

According to David Smith, Newman's comments to his father may have had a deeper effect than perhaps they were intended. "Dad always referred to himself as a perfectionist," he elaborates. "I must have heard him say a thousand times, 'I'm a perfectionist!' but the term I would now apply to Dad would be 'control freak.' It's not that he was a martinet by nature, but he wanted to control things because of his own insecurities.

"Dad told me that story this way: he said David Newman came to him and said, 'You know, Dick, you're a company man. You act like you pay for all the makeup and hair materials as though it's your personal property, but it's not; it's paid for by the company!'

"And when there was no work to be done, as Dad mentioned earlier, he would put people to work taking rags and cleaning out the inside lids of pancake that got gunky. They did look pretty crummy, and I understand why he did it, because he was very professional and when you're working on actors, you want to present that your materials and tools are clean, and it annoyed him that the pancake lids that so many makeup artists used were never cleaned, so he would sit people down and say, 'Okay, we've got a hundred pancakes; get to work!' He would put them to work cleaning out the lids, so they obviously thought he was a martinet, but he was just trying to control things. The buck basically stopped with him, so I can see what David Newman was saying, but I can also see Dad's point. The buck *did* stop with him; he was head of the department, and those materials *should* look clean and proper, and brushes and sponges and other materials

should appear clean and sanitary, because you're putting them on people's faces, so I can see it from both sides now. But David's comments shook him up a lot, and I think he went a little gentler on people after that.

"I do know that two people who worked under Dad expressed a lot of resentment towards him. One of them expressed such resentment to me when I was training to be a makeup artist that I was quite shocked. He actually blamed my father for some of the bad career turns that happened to him, but I knew this person's career and exactly why things had taken those turns and it had nothing to do with my father. You would have to be a moron to believe it, but this man blamed my father for this turn in his career.

"But just to go full circle, I wish I had a nickel for every time people said, 'Dick Smith said I would never become a makeup artist!' Well, in a way he was right, and in a way he was wrong, because very late in his career, he discovered that some of the people who weren't natural sculptors could learn, but in the beginning, he was a natural sculptor himself. He told me he had sculpted that big African American head, but when he said it was the very first time he'd sculpted a human being — it's somewhat exaggerated in the nostrils and somewhat sculptural looking — but it's fucking gorgeous, and I just couldn't believe he was that good right out of the box."

1954

MACBETH

Sometimes it's important to be precise with your instructions. That's what Smith discovered while working on a lavish production of *Macbeth* starring Maurice Evans and Judith Anderson. After dress rehearsal, director George Schaefer decided he wanted one of the characters who opened the second scene to show some wounds, as though he had just returned from combat.

Because Smith had his hands full with the principal actors, he delegated the task to a relatively inexperienced assistant. An hour passed, and more, but

still no sign of the actor. Smith finally tracked him down in the makeup room, where the unfortunate performer was still sitting in the chair, every inch of exposed skin covered in cuts and bruises. It was now too late to make any changes, and the actor had to go in front of the camera looking decidedly the worse for wear.

1955

CYRANO

José Ferrer had received some acclaim for his portrayal of Cyrano de Bergerac on Broadway half a decade earlier, but the most recent version was in color. "He had done both the stage version and movie version of *Cyrano*," notes Smith, "and then this one with Claire Bloom playing Roxanne. The nose was foam latex, and it's not a great design — I thought it was too bulbous — but Ferrer thought it was terrific, so I was happy he was pleased with it."

ALICE IN WONDERLAND

In the mid-fifties, Smith began using foam latex for some of his more elaborate productions beginning with *Alice in Wonderland* in 1955. He had been experimenting with the material for several months, following a visit to New York by George Bau, who demonstrated how to run his unique formulation. *Alice in Wonderland* was the perfect test project, featuring a number of larger-than-life characters, including the King and Queen of Hearts, the March Hare, and the Mad Hatter. "It was a color show," recalls Smith, "and quite stylized. We tried to make the wigs and costumes close to the famous Tenniel drawings of Alice, and it was about as successful as you could get in three dimensions. It was probably one of my first uses of foam latex — I finally learned how to make these appliances and I desperately needed them for this particular show — and they worked wonderfully."

The cast included some very big names of the time. "We had Bobby Clark as the Duchess, Reginald Gardiner as the White Knight, whose nose and

mustache were enormously exaggerated, giving it a nice effect, and a young acrobatic dancer playing the character of Old Father William, who stood on his head and did all sorts of funny shenanigans.

"Eva Le Gallienne, who was very well-known in the theater, was playing the White Queen, which was mostly a painted makeup, but I think we had jowls on the side of her face to fatten her up. She had a wonderful costume, and her hair was woven to make it look like the drawing."

Other productions that year included the comic opera *Griffelkin* (for which Smith created a family of devils, *Darkness at Noon* with Lee J. Cobb, *The Fourposter* (a quick-change production, where Smith had to age Hume Cronyn and Jessica Tandy through 35 years of married life) and the wildly popular *Sid Caesar Show*.

1956

With RCA, the parent company of NBC, still trying to establish the superiority of their color broadcasting system over its competitors, productions were becoming increasingly more lavish. They included broadcasts of *Madame Butterfly* and *La Boheme*.

Other productions for that year included *Man and Superman*, *The Taming of the Shrew* (both starring Maurice Evans), *Caesar and Cleopatra* with Cedric Hardwicke, *The Little Foxes* with Greer Garson, *Jack and the Beanstalk*, and Katherine Cornell in *The Barretts of Wimpole Street*, for which Smith had to turn the actress in her late fifties into a 20-year-old Elizabeth Barrett.

THE TAMING OF THE SHREW

One of the big color productions of 1956 was *The Taming of the Shrew*, starring Maurice Evans and Lilli Palmer. "I had done a few things with Evans," says Smith, "and he was okay to work with, although maybe

a little fussy. His big problem was that he sweated a great deal. The lights were very hot, and the costumes were exceedingly hot too, so the only makeup problem was keeping him dry. He was quite aware of it, of course, so we worked out a system of getting him cold chamois at intervals, even if he was on camera; the minute he had a chance, we would toss him a cold chamois and when the camera was off of him, he would quickly mop his face and throw it back."

THE MAGIC FLUTE

Leontyne Price appeared in NBC Television Opera Theatre's production of *The Magic Flute*, which according to Smith was, "Perhaps the first time that a black singer appeared in what would normally [have been regarded as] a white singer's role. It was suggested rather delicately that I might not try to make her look white, but maybe lighten the skin tone a little bit, which I did, simply using a lighter base."

PETER PAN

For NBC's prestigious production of *Peter Pan* with Mary Martin in the lead role and Cyril Richard (as Captain Hook, Smith had few makeup challenges apart from making Martin look beautiful. "You just use the little tricks you have, like taking away age lines or eye bags or whatever, and making her complexion look as healthy as possible."

BORN YESTERDAY

Smith's next project with Mary Martin gave her quite a different look from *Peter Pan*. "She had her hair bleached for *Born Yesterday* and looked as glamorous as I could make her. She went out and spent all the money for the entire wardrobe, buying shoes with jeweled heels, which were never shown on television, and they had to come up with an entirely new budget for the rest of the cast!"

1957

PRODUCER'S SHOWCASE: MAYERLING

One of the future Hollywood starlets who Smith worked with during their early days in the business was Audrey Hepburn, who appeared in *Mayerling*, a romantic tragedy involving Crown Prince Rudolf and his teenage mistress, the Baroness Marie Vetsera (Hepburn in a possible murder-suicide. "The director Anatole Litvak made sure every costume button was correct," remembers Smith.

"Audrey had highly penciled eyebrows, which was a personal thing that she kind of invented, so she had to teach me exactly how to do them. I think it took me about an hour the first time, but she was a sweet, wonderful person and we got along fine. She was very patient with me, and of course there was Mel Ferrer (as Rudolf, because they were married at the time, and he was playing opposite her. The cast included about a hundred famous Hollywood character actors like Raymond Massey and so forth in various roles, and they brought over Basil Sydney from England, who played the king in Olivier's *Hamlet*, so it was a huge production.

"Audrey bought her own hair stylist, Grazia de Rossi from Italy, where they had done *War and Peace* together. She was a brilliant hairstylist, and the interesting thing is when I went over to do *Godfather III*, I met her again after all those years, but she was a young person working on this project and she taught me some useful things. Mel Ferrer was wearing a toupee, but you would never know it; it was so beautifully dressed, and the front was so well done. So as I said, I learned some tricks from her that many makeup artists and hairstylists didn't know.

"We also had a mass of people that had to be very carefully made up. There were certain wigs and hairpieces and so forth, so it was a huge hairdressing job, and costumes and that sort of thing all had to be created, so it was all about taking care of a hundred - not necessarily all famous - but very experienced Hollywood actors all at the same time with the logistical problems involved."

One of the makeup artists enlisted for the

project was Vincent Kehoe. "Dick always called me in to work with him on big projects," he remembers, "so he would do some of the main characters and I would do others. On this one, where he had Audrey and her husband, Mel Ferrer - who we used to call 'Jangly Bones' - Dick had to make them up, while I did some of the other characters on the show."

VICTORIA REGINA

As the old saying goes, 'Time heals all wounds,' and so it was with Smith and actress Claire Bloom. "When I first worked with her, she was a bitch!" he declares. "It was a quick-change thing that was a miracle, where she played Queen Victoria, and ten or fifteen years later, she came back to television where she played Queen Anne, while Keith Michell played the Duke of Marlborough, Jean Simmons played the Duchess of Marlborough, and we had to age them all tremendously. It was on television about 1967, and by then, Claire had become a pussycat. I told her, 'You are a changed and wonderful person, and I'm so delighted for you, because you have grown enormously as a human being, you're wonderful and I love you!' I'd love to know what happened to her, but it was night and day!

"When she played Victoria, she was difficult, not in the changes with me, but she was terrible to the wardrobe people. What pissed me off was that here I was, doing this elaborate makeup, and we were going to take pictures during the dress rehearsal of all the changes, but she told the stills man, 'No pictures during dress rehearsal!'

"I didn't know this until it was too late, so I got nothing of this magic I was doing, because you couldn't shoot it on the air. I could have killed her, but she wasn't nasty to me personally. She was just not an easy person to work with, although she did cooperate with the makeup."

As far as the actual transformation was concerned, "We changed her from a young princess to a middle-aged, fat lady with appliances," Smith explains, "while running from one end of a big set to another, having her wardrobe changed, her hair

changed, and the makeup change, putting on this neck and cheek appliance and a rubber nose and makeup over her face in two minutes and forty seconds. Virginia Darcy, a great hairstylist, lowered the bun on the wig, and Bob O'Bradovich and I put on the flat 'wrap-around' foam appliance and a nose, plus the makeup.

"She did the change and came in and sat down and we had a little over a minute to put the stuff on, but we also had a couple of quick changes before, and I had learned a very valuable thing: that out of the small amount of time, you may lose a large piece, because the floor manager boots you off the floor too soon, and you don't know how much time you've got left.

"So what I did was have one of my assistants stand there with a stopwatch and a cue card, and when she came over to make this change, he would say, 'Wardrobe!' and he would count, 'You've got 30 seconds!' while they pulled panels off her dress, and then 'Hair!' for the hair person, who was a marvelous Hollywood hairdresser, trained at MGM and she was great, so Claire would run over and sit at a writing desk on the set, while me and my assistant had cigarette girl trays with what we needed in them. We had another assistant who stood there, and on cue, put Duo surgical adhesive in the mask and handed it to Bob and I on either side. We would say, 'Hold still!' and, *plunk*, we put it on and patted down the edges.

"I had a makeup artist who was a bit of a chemist, who made up a rubber mask greasepaint for me, but it wasn't really rubber mask greasepaint, it would dry without shine, and we quickly patted that all over the mask and over her eyebrows. Oh, before that, he handed me a nose with adhesive in it, and we had to transfer that nose without squishing it.

"We got it all on beautifully, and then we had the next change, which was about a minute and 20 seconds. Again, she runs over to this set and stands there. I had a foam rubber hump sewn underneath a big shawl, so we just threw the shawl over her shoulders, and that hair stylist took a gray wig, with a pillbox hat sewed to it, and a veil, and got it over the other wig - she was wearing a mousy brown wig - without it looking wiggly, and she got it on in like 20 seconds.

"I then put on heavy rubber eyelids, eye bags, a chin and lower lip piece to go with the jowls that were already on. I had little clips that I held each of these little things on with. The adhesive would already be on, and I would go *plunk* with my fingers and pull away the clip and it would be on. I also had a rubber stamp made from a negative of forehead wrinkles, and I would put a little medium-brown greasepaint on it and put it on.

"And then we had the last scene to do, which was her golden or diamond jubilee, whatever the hell it was, and she was like 80. It was a very brief scene where she's wheeled out by two Sikhs onto this terrace and the crowd is down below off camera cheering and cheering, and they're supposed to wheel her out and the camera is supposed to do a big crawl coming around the side and zooming in on her face.

"Since it was voice-over, I said to the director, 'Wait a minute, we don't have to do another makeup on Claire. Get a double and do the voice-over!' I could do this all ahead of time, so we got another lady as this double and did this big makeup, one of my first big foam latex makeups, but they hardly rehearsed this; it seemed so simple. Well, here comes the cue, we push her out on the balcony, and the wheels of the wheelchair wouldn't turn. It turned out later that her skirt had got stuck in the spokes, so the director is in the control room saying (like it's going to do any good), 'Push, push!' Finally, these two actors dressed as Sikhs, they literally pushed her out onto the balcony, but they lost precious seconds and time was running out, and the camera goes around and zooms in, and the crowd comes up, and the crawl starts, and they cut off the end - the crawl went off just before it got to the makeup credit.

"The next day, the television critic in the *New York Times* reviewed the program, as they normally did in those days because it was a big one. So they reviewed it and made a particular compliment to the makeup transformations by Dick Smith and Bob O'Bradovich, which was one of the highlights of the show, or something really wonderful, so that made up for it. He called up NBC to find out who did it; he's actually taken the trouble to find out who did it. But that to me, was the greatest television quick-change ever done live.

"The ironic thing is," Smith adds, "there were no Emmys given in those days for makeup. The year after I left in '59, O'Bradovich, who was my assistant, became head of department, and they did *Victoria Regina* again, on tape, this time with Julie Harris. O'Bradovich more or less copied the makeup I had done, and of course there was no rush, and they weren't as good, but he got an Emmy, so that was really unfair!"

Other productions for that year included a dramatized biography of Samuel Johnson (for which he had to make appliances that would cover Peter Ustinov's beard and mustache when the actor refused to shave them off, operatic presentations of *War and Peace* and *Rigoletto*, a production of *Pinocchio* starring Mickey Rooney, *Green Pastures* and *Twelfth Night*.

JACK PIERCE

While still at NBC, Smith wrote a letter to one of his heroes, makeup legend Jack Pierce:

“

DEAR MR. PIERCE,

WITHIN THE LAST TWO WEEKS, THE FIRST *FRANKENSTEIN* AND *THE MUMMY* WERE SHOWN ON NEW YORK TELEVISION, ALTHOUGH I HAD SEEN THEM BOTH TEN YEARS AGO WHEN I HAD STARTED ON TV MAKEUP, I WAS MORE THAN EVER, IMPRESSED WITH YOUR CREATIONS. MANY OF THE OTHER NEW YORK MAKEUP MEN HAVE WATCHED THESE RECENT SHOWINGS AND DISCUSSED THE MAKEUP. THE WORDS MOST RECENTLY USED TO DESCRIBE THEM, HAVE BEEN CLASSIC MAKEUPS, MARVELOUS CONCEPTIONS, COULDN'T BE IMPROVED UPON, AND THE TWO GREATEST OF ALL TIME. WHEN I FIRST

BECAME INTERESTED IN MAKEUP AS A HOBBY, I TRIED MAKING MYSELF UP AS *FRANKENSTEIN'S MONSTER* AND *THE WOLF MAN*. MY PICTURE COLLECTION CONTAINS MANY STILLS OF YOU, CREATING THESE MONSTERS, WHICH I HAD STUDIED OFTEN, WITH ADMIRATION.

I HOPE VERY MUCH TO BE ABLE TO CONTACT YOU AGAIN SOMETIME AND BECOME AS ACQUAINTED WITH THE ARTIST, AS I AM WITH HIS WORK. IF BY CHANCE YOU EVER COME TO NEW YORK I WOULD BE TREMENDOUSLY HONORED IF YOU WOULD CALL ME.

VERY SINCERELY,
DICK SMITH

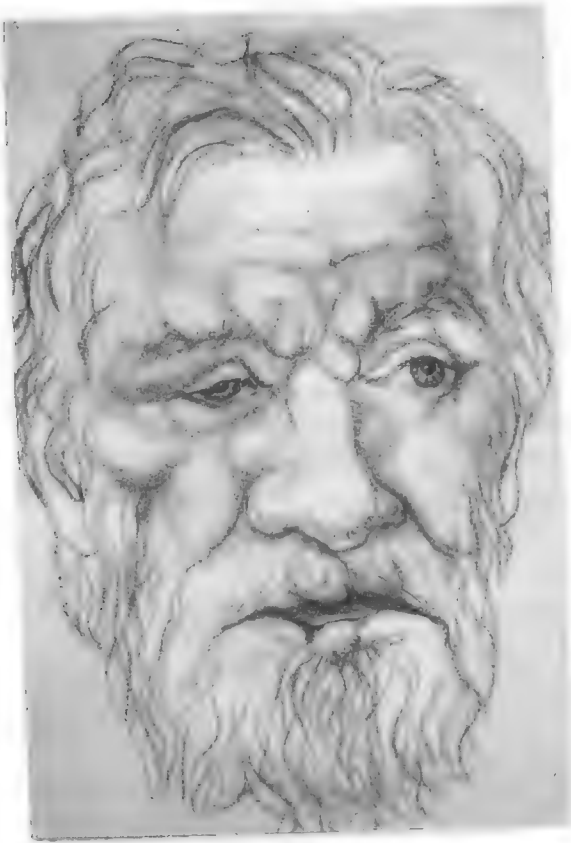
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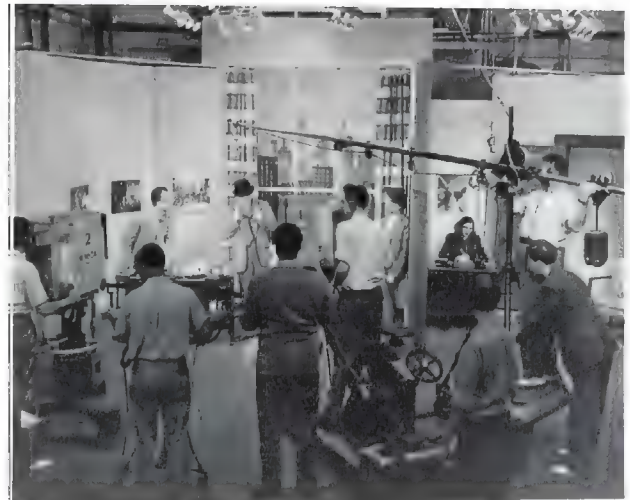
According to Jack Pierce scholar Scott Essman, although Pierce was incredibly moved by the letter, enough to put it in his scrapbook, he never wrote back or contacted Smith. Years later, Smith actually saw Pierce on a visit to Los Angeles, but couldn't work up the courage to introduce himself.

1958

The work of the NBC makeup department finally got a bit of extra attention, thanks to a collection of masks and makeup items that Smith assembled for the studio tour; a major crowd pleaser that attracted thousands of tourists every year.

On the makeup front, Smith's challenges were relatively straightforward, including *Dial M for Murder*, *Little Moon of Alban* and *Hansel and Gretel*, for which he turned Hans Conried into an over-the-top witch right down to oversize nose and chin. There was also a production of *Hans Brinker and the Silver Skates* that starred Tab Hunter and Basil Rathbone, and featured actual ice-skating scenes shot in the studio.





Above: Audrey Hepburn stars in *Mayerling* (1957)

Photo courtesy of Joe Nazzaro, given to him by Dick Smith

Above: An NBC studio, 1950

Photo courtesy of Joe Nazzaro, given to him by Dick Smith

Facing page: Smith leprosy makeup on Laurence Olivier for *The Moon and Sixpence* (1959)

Photos courtesy of David Smith



Above and right: Smith and sons in their Larchmont home

Photos courtesy of Douglas Smith



Top row: Smith and newborn sons



Middle row: The Smiths as new parents



Bottom row: Vacationing on Fire Island, 1958





Left: Vacationing on Fire Island, 1958

Below: Smith helps his sons build a snowman based on the creature from *The Monster that Challenged the World* (1957).

Photos on this and facing page courtesy of Douglas Smith



1959

I, DON QUIXOTE

By the late 1950s, live television was swiftly being replaced by videotaped productions, which cut down considerably the number of on-air disasters. An early producer was David Susskind, who enlisted some of the industry's top talent for his projects. That included *I, Don Quixote* starring Lee J. Cobb as Don Quixote and Eli Wallach as Sancho Panza.

"Eli Wallach was a pussycat to deal with," claims Smith, "who let me do a real job making him up as Sancho Panza. My original design for Lee J. Cobb's makeup included a built-up head to elongate that heavy face of his, but Cobb would have none of it. He felt he could act it, and the makeup artist was totally superfluous, and I shouldn't try to prove myself on his face. We compromised, and I did the minimum, which was mainly hairpieces and mustaches."

It wasn't the human actors who proved memorable for Smith so much as a performer of the four-legged variety. "It was a Susskind all-nighter," he remembers, "and on our first night, we were winding up with the tilt of the windmill thing and its aftermath. Cobb is laying there, and Sancho Panza has to put him over the back of a little mule."

"This is after midnight, and as he tries to do this, the little mule buckles his legs and won't stand up. Much to-do now takes place with the animal trainer doing things with carrots and various other temptations, all to get this mule to do what he was supposed to do. The trainer said, 'Oh, he's perfectly strong enough, no question about that!'"

"Finally, after several attempts over the next 20 minutes or so, with nothing succeeding, the director said, 'What can we do?' The trainer said, 'Well, I guess he's just not used to being up this late and is tired and wants to go to bed!'"

"The director, in frustration, said, 'All right, it's a wrap; come back at 8:00 tomorrow morning!' so we did, and the mule was perfectly fine. He was as good as gold, but it always amused me to think that the mule was smarter than the rest of us and wasn't going to work through the night!"

Other productions during that busy year include *The Dupont Show of the Month: Body and Soul* (featuring Ben Gazzarra), *The Fallen Idol* (with Jack Hawkins), *Medea* (Judith Anderson), *Oliver Twist* (Eric Portman), *The Bells of St. Mary* (Claudette Colbert) and *Miracle on 34th Street* (with Ed Wynn playing Kris Kringle).

THE MOON AND SIXPENCE

Laurence Olivier won an Emmy Award for his role as an unhappy English stockbroker who deserts his family to pursue a career as an artist in the South Seas. Over the course of the story, Olivier's character contracts leprosy, which presented an interesting challenge for Smith. On the one hand, he had to create a prosthetic makeup that was sufficiently realistic (and presumably, horrific), but at the same time, it still had to get approval from network censors.

According to Smith, working with Olivier, "was the highlight of my life. I of course, had studied his makeups and his career and every film he had ever done. In any case, obviously knowing his expertise and perfectionism, I was terrified; the thought that I would have to satisfy this genius, this enormous figure, was scary as hell."

"In *The Moon and Sixpence*, he had to go through quite a few transitions in terms of going from a stockbroker to an artist and then to leprosy at the end. I had to make a sketch of the makeup design before I could go ahead and do it to have it approved, so I had gotten a picture of him and made some overlays, very simple, and drawn some sketches of different hairstyles and how that would change with the leprosy and so forth. I don't know how complete this was, but it was at least something to start off to talk about."

"What I was amazed to find was that first of all, Olivier had the attitude and enthusiasm of a young man or a teenager. He was so excited as he looked at the stuff and bubbled with enthusiasm: 'Oh, I like this, oh, this is good!' It was the kind of thing that I don't get from practically any actor. I might get

approval, but he was just getting into it and loving it and making all these little remarks and I couldn't believe it.

"So I went to work, and he was a man of infinite patience. For any makeup, and for everything, he would never complain. When I first worked with him, his health was good on the first couple of productions, and he was the soul of politeness and kindness to everyone. I remember though, on *The Power and the Glory*, I was standing with him on the set, and he was dressed in this raggedy outfit. I was standing in front of him, all absorbed with what I was doing, and he said, 'You're a perfectionist, aren't you?' It was one of those things where at first I was flattered, and then the wheels start going around, and I think, 'Just what was the meaning behind all of that?' I took the obvious cue, that I was overdoing it a little bit, and bug off, but who could have said it better? That was Olivier. He would say something like that, but would never say, 'Oh come on, give me a break for Christ's sake!'

"I finished that makeup on *Moon and Sixpence* after a horribly long taping. This was one of the first dramas that was taped, and we only had three days, so it was literally two or three in the morning when I put it on, and we worked all day and night. So I put it on, and Olivier got up, looked in the mirror and said, 'Dick, it does the acting for me!'

"I can't say enough about what a wonderful human being this man was, and how generous he was, and how kind to everyone he was, right down to the lowest wardrobe handler. He was totally democratic. There was no treating his actors great

and then abusing other people. Olivier was just wonderful. I was terrified when I knew I was going to have to work with him, because I knew what a perfectionist he was, but he was the easiest person I ever worked with, and not just that he okayed what I did, he was enthusiastic. He was like a kid, saying, 'Oh, this is going to be such fun!' It was infectious. I immediately felt I had a close bond with him, so that was something beyond what you expect with an actor. He truly had, I think, leadership quality; I think of him as Henry V leading his soldiers into battle, and I would definitely have followed him!"

Olivier sent Smith a letter in later years, which the artist considered one of his most precious possessions. He quotes from that letter,

“

TIME WAS, WHEN I WAS NEVER HAPPIER THAN APPLYING A MAKEUP THAT COULD TAKE ME UP TO FOUR AND A HALF HOURS. I SUPPOSE I WOULD NOT MIND BEING YOU, WITH A PARTICULAR GENIUS FOR LAYING IT ON OTHER FACES, BUT I DON'T WANT TO LAY IT ON MY OWN ANYMORE, BUT I WOULD BE SO PLEASED TO GIVE YOU THE DOUBTFUL PLEASURE, IF ONLY TO SEE YOU AGAIN.

”

CHAPTER IV: THE SIXTIES

1960

After a decade and a half at NBC, Smith decided it was time to move on, wrapping up his tenure with *Sunday Showcase: The Devil and Daniel Webster*, in which Edward G. Robinson played the eponymous statesman. Smith, whose lifelong love of monsters had more or less gone unfulfilled at NBC, got to create a 'jury of the damned' full of rotting corpses.

MISTY

A children's film about wild ponies wasn't necessarily a big story from a makeup perspective, but it marked a potentially life-changing event for Dick Smith. "After I left NBC, I had a bit of a 'digression,'" he explains. "I thought I would try to get into film, as I was entitled to do by the union, who no longer made a distinction between television and film makeup.

"I signed on to do a film called *Misty*, which was based on a children's book about wild ponies on the island of Chincoteague, off the northern coast of Maryland. I was down there on location, only to find that in the tiny motel near the location, I had to share a room with an old stagehand who smoked cigars, so it was not a very welcome thought, having to spend a couple of months in that situation.

"On the first day of shooting, I was driven with some of the others to the spot where there were small boats to take us to the island. I had two makeup kits, and there was a boat at the dock, and the guy who was running the show said, 'Okay, get in that boat!' I started to put my cases in, when they said, 'Oh, it's too crowded, get in the next boat!'

"I said, 'But my cases are in there!' and they said, 'They'll be on the shore [waiting for you].' So I got in

the second boat, and when I finally got to the shore, I saw one of my cases there on the sand, but the other case was gone. I didn't know where it was, no one knew, and this was my first film job, so I was frantic. When I asked about the case, I was told, 'Maybe it's with the trucks!' because they had already ferried over a bunch of scenery trucks and stuff like that.

"I went to where the trucks were parked and climbed up on the rear tire of what looked like a lumber truck, with a wooden fence on either side. I was standing on the tire with my hands on top of the wooden fence, looking in, but there was no makeup kit there, so I jumped off. I felt a blow to my left hand, and I looked down and my wedding ring had skinned my finger down to the knuckle and it was starting to bleed. I called the medic, who said 'Oh shit!' So they took me to a hospital, and cut the ring off, which is how I lost my finger, [because] a week later, it was gangrenous, but a New York plastic surgeon did a beautiful job with my hand.

"So that was my first day on a film job. While I was recovering and looking for another job, David Susskind, who produced a lot of TV dramas in New York at the time, hired me. I had done something for him before, but anyway, I got on his staff as a makeup artist, designing makeups for all these different shows, and it was wonderful. I had two seasons with Susskind, who did a lot of classics like *The Three Musketeers* and *The Scarlet Pimpernel* - I worked on them while my hand was still swollen up, but I was able to work - so we did that for two years.

"I did 12 dramas for Susskind's Talent Associates, one a month. The best were *Ethan Frome* and *The Scarlet Pimpernel*, the first of which required the aging of three people and badly scarring two of them. The latter required several disguises for the hero, an English aristocrat who rescues

innocent French people about to be guillotined in the Revolution. Michael Rennie, who was very tall and had a strong, manly face, had to be disguised as an old crone, which was no easy task, but he successfully fooled a stage manager that he was a lost lady extra, so I was relieved about that."

Smith's other productions in those months after leaving NBC included *The Datchet Diamonds* with Rex Harrison, *Mrs. Miniver* (Maureen O'Hara, *Ninotchka* (Maria Schell, *The Valley of Decision*, *The Woman in White*, *Arrowsmith* and *Treasure Island*.

There was also a trilogy of classic swashbucklers: *The Three Musketeers* starred Maximilian Schell as D'Artagnan and Vincent Price as Cardinal Richelieu; *The Prisoner of Zenda* with Christopher Plummer in the dual lead role, and *The Scarlet Pimpernel* featuring Michael Rennie wearing no less than three character makeups, including that of the old woman.

1961

A busy year for Smith included a successful likeness makeup on actor Drummond Erskine for *The Lincoln Murder Case*, as well as *The Heiress* (with Julie Harris, *Jane Eyre*, *The Light That Failed*, *Side Show*, *Vanity Fair*, and *The Power and the Glory*, which reunited Smith with Laurence Olivier. For the actor's role as a Mexican priest in the latter, he altered the shape of Olivier's eyes, broadened his nose, and gave him fuller lips. The latter were Smith's first lip appliances, and he was a bit trepidatious about whether or not they would stay on with spirit gum, especially when Olivier's character had a scene in which he consumes a turkey leg with gusto. "Watching all of this is a young Patty Duke," notes Smith, "who befriends his character in the play when he's a refugee. She gives him a drumstick to eat, and since he's starving, he eats it ravenously, but Olivier had to eat it with these upper and lower lips that were stuck on with spirit gum, so I was sure they would suffer terribly from the abuse. Fortunately, he was so skillful and in control that he did five or six takes before anything happened,

and even then, only a little end of one lip started to loosen up. They were soaked with grease, so I would run in after every take with a Kleenex, mop them off and say, 'They look okay; let's do another one!'"

WAY OUT

A response to *The Twilight Zone*, David Susskind created *Way Out*, a short-lived anthology series hosted by Roald Dahl. Smith contributed to the makeup for several episodes, including 'False Face', about an actor (Alfred Ryder whose search for the ultimate Quasimodo makeup leads him to duplicate the features of a disfigured derelict, but the actor discovers the face is now affixed to his own. In addition to incorporating elements of leprosy into the makeup, Smith also included a protruding eyeball as a nod to the Chaney and Laughton makeups of previous years. "That was really the first true monster I did for TV," he claims. "It was based on a leprosy makeup I had studied, as well as an eye disease I found in a medical research book. The show was taped, and during the scene when he's trying to take off the makeup, he knocked the eyeball out of the socket, just as they were going in for a tight close-up, but the shadow in the socket almost looked like an eye, so nobody in the control room noticed he had knocked the eyeball out. I ran in and said, 'You've got to re-take it; didn't you see the eyeball fall out?' but nobody noticed. We played it over again and decided no one would notice, so we left it as it was."

In *Side Show*, Smith had to build a severed head to duplicate actress Margaret Philips, who played a headless carnival freak; and in *Soft Focus*, in which Barry Morse plays a photographer who discovers a magical photo retouching fluid, only to spill the liquid on his own photo, obliterating most of his face, from hairline to chin. Smith taped the actor's nose flat against his face for the life mask, and then sculpted a featureless foam latex mask that was extended an inch and a half over the actor's own features. A glass eye completed the unsettling illusion.

"When you look at it," noted Rick Baker in a 1996

tribute to Smith, "what I was so impressed by was it was this guy who had his face wiped out. There was this big patch where his face was perfectly flat, and he had this horrified expression on the other side, which when I looked at it, I swore it was the man, and somehow he had put this whole white, flat thing on him."

GOLDEN SHOWCASE: THE PICTURE OF DORIAN GRAY

Smith wrapped up the year with an adaptation of the Oscar Wilde story about a hedonist (played by John Fraser) who trades his soul for eternal youth while a hidden portrait grows older and more hideous. Working from the portrait, Smith created a dummy with a plaster skull covered with mortician's wax and sculpted Plasticine. Rotting skin was created by layers of vinyl textured with a sponge; teeth were sculpted in wax, and the eye sockets were filled with red melted wax.

There's an amusing footnote to the *Dorian Gray* story, involving Smith's family and his own mischievous sense of humor. "Dad not only did the Dorian Gray head, but he also did two hands," recalls Douglas Smith, "which were made of solid wax on a foam armature. The skin was purplish pink with long and dirty split nails, so they were just awful looking.

"There was one day that David and I were sitting at the dining table when the door to the basement started opening really slowly. It wasn't the creakiest door in the world, but we noticed it because it was opening too damn slowly to be the cat. So we were both looking at the door, when this horrible, dirty hand came around the edge of the door *really* slowly, followed by Dad's face with a huge mischievous grin - which suddenly dropped - because he saw David. I must have been scared, but not evidently so, but David was terrified. Dad immediately put the hand down and came over to where David was sitting and said, 'I'm so sorry, I'll never do that again!'"

As it turned out, Dorian Gray later became David Smith's nemesis during grade school. "I remember going downstairs into Dad's studio many times," he recalls. "I don't remember Doug doing it that often, but I went down there constantly, because I was drawn

to it, so there's no doubt that I was the son most interested in it. I would open the eyeball drawer or the other drawers, but the first clear memory I have of Dad sculpting something was when he did the Dorian Gray head, which he had on the green sculpture stand with the crank. I was fascinated by that empty stand as a little kid, and Dad let me play with it, so that sculpture stand was one of my favorite toys.

"I can remember that head sitting on it in the basement, and when I was in sixth grade, there was one night when Mom and Dad went out. I guess Doug was old enough that they didn't think I needed a babysitter, but I remember being really afraid of that head, so I decided to confront it.

"Mom and Dad were gone and the house was dark, and Doug must have been asleep upstairs, so I thought, 'I've got to face this monster!' It was this puffy yellow head with its mouth open and one eye socket was empty, with this long string of yellowy pus running out of its mouth. Maybe Dad was photographing it for *Famous Monsters* or something, but I was ten or eleven at the time and it was sitting on the sculpture stand in the middle of the room, so I tiptoed down the stairs and I deliberately didn't turn on any of the lights, but there was a little light coming through the window and I stood in front of this head and I intentionally turned my back on it so I would be completely defenseless and said, 'Okay, if you're going to jump, jump now!' I stood there, shaking like a leaf, but it didn't jump, so I knew I had beaten it and I had no fear and went back upstairs and went to sleep."

THE FRANKENSTEIN MASK

An unusual footnote in Smith's career is a mask of the original Boris Karloff Frankenstein Monster, sculpted for use in a *Saturday Evening Post* Karloff interview, 'Memoirs of a Monster' on November 3, 1962. The mask was in fact worn by an unnamed performer menacing the actor in a photo that accompanied the lengthy interview.

The original mask, with a few bits of restoration work, is now on display in Cortlandt Hull's Witch's Dungeon Classic Movie Museum in Bristol,

Connecticut According to Hull in a Facebook post, "Dick told me he had to create this in such a rush, he ran out of black hair, so the back is black, and the front is dark brown."

1962

REQUIEM FOR A HEAVYWEIGHT

Rod Serling's screenplay for *Requiem for a Heavyweight* (aka *Blood Money*) had originally been adapted as a segment of *Playhouse 90* in 1956 with Jack Palance in the lead role, but producer David Susskind decided to remake it as a feature in 1962, this time with Anthony Quinn in the role of has-been boxer Louis 'Mountain' Rivera.

While TV dramas were being replaced with much cheaper game shows, Smith was freelancing for Susskind, whose output of drama had been considerable. "Susskind was turning out a lot of stuff," claims Smith, "but by the end of that season, he lost practically everything. He had produced *Requiem for a Heavyweight* with Jack Palance in Chicago as a TV show and thought it was a good script, so he decided to produce it as a film. That was his first film, and he took me with him.

"In terms of the most unpleasant job I've ever done, if you talk about general circumstances and surroundings, I would say it was *Requiem for a Heavyweight*. That was probably the most miserable film location I ever worked on, because it was in the middle of winter, in a dismal area of uptown New York, and it was an indoor stadium with a prizefighting ring in the middle of it. I'll never forget Stillman's Gym, which was a famous gym, but the filth and crud were unbelievable. We were often out in cold and miserable weather, shooting all night, down in the Bowery or some damn place, so it was just generally a very unpleasant experience.

"I was hired to make Tony Quinn look beaten-up, which I did with appliances; my first appliance job on a film. I had to get in the ring between takes, so after a take I would climb in with a spray-bottle of water and spray down Tony and Cassius Clay [later known

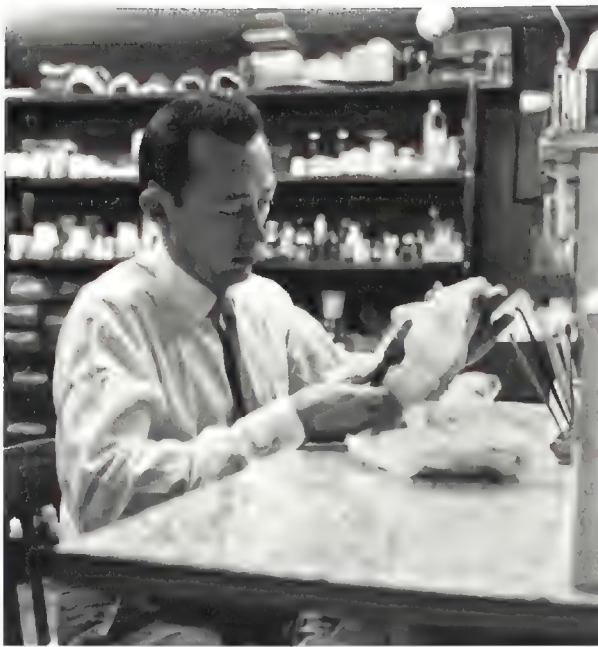
as Muhammed Ali] who played the young contender, to make them both look sweaty, and then they would do another take. I tried heating the water, but it didn't do any good.

"Quinn would stand there stoically, even though it was ice water, and it was punishment for him, so I'd give him a spritz and then turn to Cassius who would run away yelling and screaming, so I was chasing Cassius Clay around the ring.

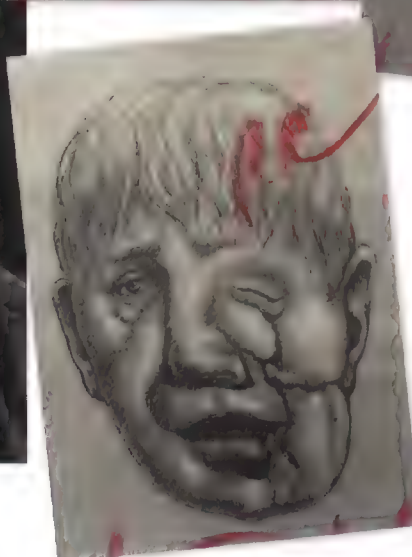
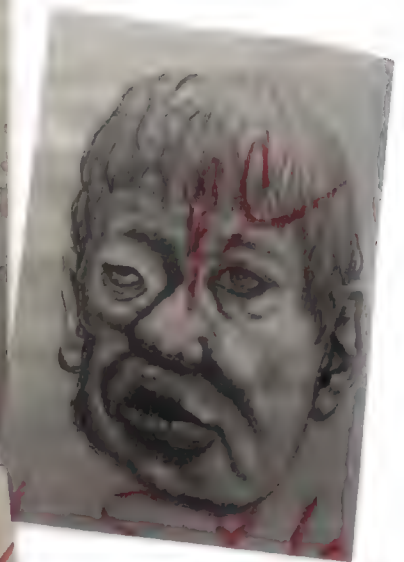
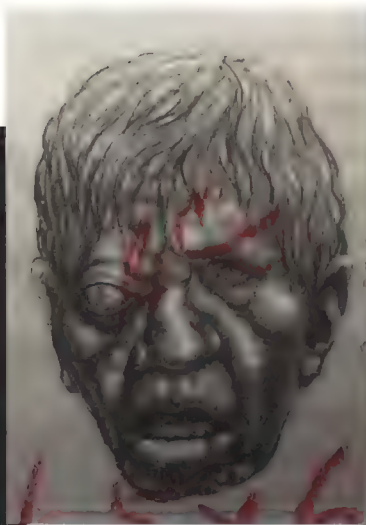
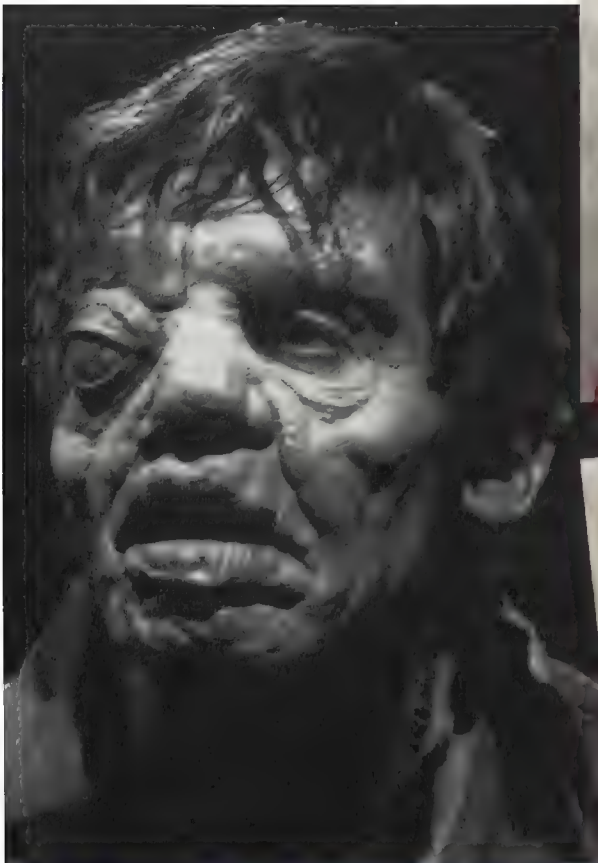
"We were in Stillman's Gym where the shower stalls were covered with a layer of shitty-looking crud that you couldn't have chiseled off. What an experience for my first film," continues Smith, with remarkable understatement. "Anthony was in a miserable state at that time because his marriage to Katherine DeMille, which had been of some duration, was breaking up, so he was a curmudgeon. He would come in every morning and I would say, 'Hello, Tony!' and he would [grunt], so he was very gruff all the time. In the makeup room he was all right with me, but he was a man with tremendous energy, and a certain self-centeredness typical of many actors, so nothing else really existed except himself.

"Tony would sit in the makeup chair, and Mickey Rooney would be in another chair, and they would be talking about how they'd got laid the previous night, that sort of thing. He would have the *New York Times* and a coffee in front of him, so he'd be constantly leaning forward to get the coffee, or read *The Times* and looking at Mickey, while I was trying to put appliances on him. I would push his head back and hold it back and he'd say, 'What are you doing?'

"I'd say, 'Tony, you've got to sit still while I do this!' and he'd say, 'Yeah okay,' and sit still for all of two minutes and then say, 'Oh, did you...?' It was hell, and on the set, he'd get very grumpy. He was a method actor who was always preparing, so he'd get dried off, and normally he was supposed to be sweaty and so forth, and I'd have to go in to do something - spray him down or touch up something - and he'd [growl]. He was always like that, so I hated to go near him on the set, because I was scared of him. He once punched a makeup artist, or that was what I had been told. But I got through it all right, and I knew he was satisfied and liked the makeup, he just wasn't fun to work with."



Above, left and right: Smith in the NBC makeup lab



Left and above:
Smith's Quasimodo
makeup for the *Way Out*
episode, 'False Face'
(1961)



Left: *Ethan Frome* (1960)

Above: Smith applies '*False Face*' (1961) makeup to actor Alfred Ryder

Below: Smith's sons made up for Halloween

Photos on this and facing page courtesy of David Smith





Left: The climactic makeup for 'Soft Focus' (1961)



The Picture of Dorian Gray (1961)



Frankenstein mask to accompany a 1962 *Saturday Evening Post* interview with Boris Karloff



Dick and sons, David and Douglas, 1960



Family portrait with Smith's half-brother, Edison



Above: Dick Smith, 1964

Right: Smith and his family at the 1965 World's Fair



Smith's son Douglas recalls his own less-than-pleasurable encounter with the actor. "I remember going down to the basement as a little kid, because I wanted to ask my dad something, so I turned the staircase, and there, seated in Dad's wonderful red barber chair, was Anthony Quinn, wearing a bib! The bib always made you look a bit silly, so here was this scowling man — I may or may not have known it was Anthony Quinn — but I certainly knew he was an actor, and Dad said, 'Doug, this is Anthony Quinn, and I'm casting his face and doing tests on him.'

"Most actors would have said, 'Hi, how are you, son?' but nothing. I said, 'Hi, Mr. Quinn!' and still nothing. He didn't say hello; he just glared at me, not angrily but in a face that made you think, 'This guy is spooky!' so I just left to get away from him!"

IT'S A MAD MAD MAD MAD WORLD

With *Requiem for a Heavyweight* under his belt, Smith was looking for his next feature film job, but that assignment occurred in a roundabout fashion. The madcap comedy *It's a Mad Mad Mad Mad World* featured a who's who of Hollywood's greatest comic actors, and director Stanley Kramer decided that the stuntmen doubling for his lead performers, notably in the movie's climactic fire escape collapse, were going to need prosthetic makeups to pass muster under the Cinerama cameras being used. With none of the West Coast union makeup artists willing or available, the job was offered to Smith, who had three weeks to create stuntman masks for nearly a dozen principal actors, from Jonathan Winters to Mickey Rooney.

"Bud Westmore was Universal's makeup head at the time, and when we met, he liked my portfolio, but the only reason I got the job was because Stanley Kramer decided at the very last minute that he wanted appliance makeups on the stuntmen, so they would look more like the actors. Bud was totally occupied with *The List of Adrian Messenger* at the time, and no other appliance guy in Hollywood would touch it, because it was such a big job, and on such short notice. So Bud decided to break the union rules and bring me out, and I accepted the job at union scale,

and without even asking what it entailed.

"When I got out there, Bud gave me the job of making masks for the stuntmen, and it was a rush job that I grabbed, not knowing what I was getting into. To make the deadline, I worked 23 hours a day, slept an hour in the motel next door, showered and went back to work. The good part was that I was on 'golden time' (with triple pay) for those three weeks." In an interview for the book *Making a Monster*, Smith later noted, "That was when I was 40 and obviously very healthy."

The film also reunited Smith with Milton Berle, with whom he'd worked on *Texaco Star Theater* some years earlier at NBC. "Years had now passed," he observes, "and now I was out in Hollywood for my first job, which was making stuntman masks for *Mad Mad Mad Mad World*. This is around 1962, and Berle of course is one of the many people that I have to make a double for.

"Because I was not in the union out there, they had a makeup artist assigned as my 'stand-in'; actually, he was allowed to do some makeup, but then he was just supposed to be standing by while I was working in the shop, so it was one of those phony-baloney things.

"This was a nice young man named Ralph, and Berle started talking to Ralph while he was getting his makeup on in the morning, so he [Berle] says, 'Gee, I see they brought Dick Smith out here from New York to do this job. That's interesting, I know Dick Smith; he used to do stuff for me. This must be an important job; do you know what they're paying him?' Ralph makes up some fabulous sum, like five thousand a week, and Berle's eyes popped out. It was wonderful, so Ralph would come in and tell me what Berle was saying, and this went on and on.

"One day, I was crossing the street in front of the makeup lab, and here comes Milton in his Rolls Royce with the top down. He's got some actor in the front, but he spots me and stops the car in the middle of the road and says, 'Hi Dick! Hey, I want you to meet so-and-so... this is Dick Smith!' So I guess he thought I was impressive."

Wrapping up the year was *All the Way Home*, a period drama with Robert Preston and Jean Simmons, a straight makeup job.

Back in Larchmont, Smith was juggling a busy home life with sons Douglas, born March 1, 1952, and David, on September 2, 1954. Douglas would go on to have a successful career as a commercial artist in adulthood, while David briefly followed in his father's footsteps as a makeup effects artist and filmmaker before an auto-immune illness curtailed his career plans in later years.

Growing up as one of Dick Smith's sons was not as exciting as one might think, although it certainly had its highlights. "I never really had a light bulb moment about what he was doing," claims David, "so I think it was more of a gradual process. I can only tell you I have memories of going down to the basement in Larchmont. Dad used to work in the workshop end, where he did the dirty work, and the earliest memory I have of it was when he started up the shop saw to cut some wood - he was always cutting something down there - and I remember sitting on the steps, and there was nothing between the stairwell and the workshop but a few boards with a pine knot hole that had fallen out. This was the perfect sized eye hole at just the right height for me to push aside a few cans in the shelving, and I would just push them aside and peer through that hole and listen to that horrible sound that filled the lower part of the house."

"It [Dad's work] was always pretty evident, I think," notes Douglas Smith. "For one thing, there was all this stuff in the basement, where our laundry room was as well, so if we ever went down to the basement, there were all those weird things down there. If you walked into the basement studio, there was a head here and a nose there and a drawer full of cheekbones and a jar-full of scars. When you're a fairly little boy, you're interested in trying out those noses and looking at those scars, so on some level, I think we knew what Dad did."

"I remember at one point, Dad gave Doug and I some Roma clay to sculpt monsters with," continues David, "as well as a lump of red or blue-black wax, but he also sculpted things for me. I think Doug sculpted a crude Creature from the Black Lagoon and Dad cast it in lead, and Dad also sculpted a one-eyed frog-like creature from an idea he got off the cover of *Famous Monsters*, which he sculpted and cast for me."

There were the occasional benefits, of course, of having a famous makeup artist dad. According to Douglas Smith, the two brothers were the neighborhood stars at Halloween. "When we were really young, we would go out trick or treating with Mom, but we still wore the typical Woolworths Ben Cooper costumes with the rigid plastic skull and devil masks, and I remember being a black cat once. Most parents just waited at the curb in their civvies, but Mom being a fun person, took an unwanted white bed sheet and dyed it bright pink, cut two holes in it (and I think she even painted eyelashes over the eye holes), and she would stand by the curb while we went up to the door, so you looked back and there was this glowing pink lady ghost standing there.

"I guess Dad eventually thought it was fun to make us up, and in some small way, maybe he was re-living his Branford Terror days, so it must have been very similar to going out for Halloween; nobody knows who I am, and I'm scaring them and I'm getting people's attention.

"I realized later in life that David and I were pretty similar to Dad in that we were all shy men, so being made up at Halloween was a real release for a shy kid, especially if you were brought up on those movies as Dad was. We were brought up on cheesy horror movies too, because being Dad's children, we didn't just watch cartoons and *Howdy Doody*, but we also started watching whatever the New York movies were playing on TV. I think we watched every damn science fiction and horror film there was. Sometimes Dad would say, 'That's a good one!' and he may have watched them with us sometimes. He certainly watched the ones that he told us, 'This one is great, this is a classic!' We were thrilled to watch *The Day the Earth Stood Still* and the ones that were really high-quality for the time, but David and I would watch *everything*, including all the Corman movies like *Attack of the Crab Monsters*. I don't ever remember being forbidden to watch anything. David being two and a half years younger, tended to be more frightenable; I remember at one point, an episode of *The Twilight Zone* really freaked him out.

"At some point during elementary school, the typical Halloween thing was that David and I would

go up to the door, and this is after Mom didn't come with us anymore, so we were seven or eight. It was safe at the time and people didn't have to worry about their kids, so we were just going around a few blocks. We would go up to a door dressed in something that, for Dad, was just a case of knock-something-together in a few minutes, but it wasn't the Ben Cooper mask anymore, like everybody else was wearing.

"People would open the door and say, 'Oh my gosh, look at you kids, aren't you great?' And then they would invite us in. So we would walk into this house that smelled like Old Spice and old leather and upholstery, and there would be a couple of other old people sitting in the room, who would say, 'Look at these kids, Martha, aren't they great? Their father is a makeup artist, who lives just around the corner!' So we had to do that a few times, but in a way, we also felt extremely smug, because the other kids would say, 'Oh my God, look at that!' and we would just grin within our werewolf masks or whatever we had on. We didn't chase anybody, but we did feel amazingly smug."

And there was the now famous (within the family at least monster snow creature. "We were making snowmen in the back yard at Larchmont when we were in grade school," remembers David, "and Dad decided to get involved. I doubt very much whether we asked him to make a monster, but he had watched a monster movie with us that we liked, *The Monster that Challenged the World*, which used to be on television a lot on the *Million Dollar Movie*. It looked like a giant caterpillar with big jaws, which looked quite scary for a cheap movie, and even as kids we thought it was pretty cool.

"With that in mind, Dad must have found a picture of it somewhere. He made three or four really big consecutive-sized snowballs, making a giant caterpillar with the head smallest, and then he made little caterpillar legs, so it looked like it was rearing up; imagine a snowman with eight sections and these caterpillar legs. He gave it a brow by carving holes in the head and sticking orange juice cans in it, then made the mouth out of some oak leaves as the jaws and took a can of black spray paint and added details, like rings around the feet. He sprayed the eye sockets but left the silver of the cans poking out, so it had

these deep black eye sockets, and everything looked really cool. Then he took pictures of it and told us, 'Okay, attack it!' so me, Doug and one of my friends attacked it with snow shovels and pieces of wood.

"The next winter we asked Dad to make another monster, and this time he made a creature with a squat body and arms that came out the sides, and a head, so I remember it being a different monster. It may in fact have been a Funny Mooner monster, but I only have an image of a squat body and head and I can't remember the face."

Having a well-known father wasn't always a plus. According to Douglas, "There were some articles in the local paper and of course our neighbors knew about him, so he was known to a certain extent. I'm sure David and I talked about him, and I guess it was pretty common knowledge that he was this interesting guy living in Larchmont.

"But I remember one time in Murray Avenue Elementary School, I was having a drink at the water fountain, this bright pink ceramic water fountain, and a girl, fourth or fifth grade, comes running down the hall. There's no one else around, she's a pretty girl and I was old enough to at least notice she was a pretty girl. She came running up to me, so I stood up from the water fountain, thinking, 'Oh this is nice, she likes me!' She came up to me with a big smile, all excited, and said, 'Doug, what's your dad working on?' I remember my face dropped, and my heart sank like, 'Oh, it's not me, it's him!' Being the dutiful son, I said, 'Well, he's working on this...' but I remember it hurt me a great deal."

One family member who was rarely acknowledged was Smith's older half-brother, Edison. As David Smith recalls, "My paternal grandmother divorced and remarried and had a child, Edison. He was quite a bit older than Dad, maybe 12 or even 15 years older, so Dad never really got to know him very well, because there was such an age difference; my dad was a little boy when Edison was a teenager.

"Apparently my grandfather had some trouble with Edison - I don't know what it was, but there were some difficulties there - which is not uncommon with stepchildren. But when I was in grade school, I remember sitting at the table, and Dad was sitting at the head of that table, and he would tell me that he

had just got a letter from Edison asking for money. He said Edison was extremely smart but wasn't as practical [as Dad]. They were very different, so Edison would have different schemes and ideas, but whatever he came up with showed a very creative mind, so that's something they had in common from their common mother.

"Although Edison had a very creative mind, he wasn't practical, so he was always broke, and when Dad got these letters, Edison had moved from America where he was born, to Mexico where he taught English. If you're teaching English in Mexico, you're not going to make a lot of money, but it was cheaper to live, and Edison married a much younger Mexican woman and fathered children.

"So Edison would periodically write to my dad for money, and Dad would usually send him like, 100 bucks, which was a lot of money in the sixties, and this would happen from time to time. I don't think it was very frequent, but when he would get in a jam, Dad would bail him out.

"I remember seeing a photo of Edison. He was in a dark business suit, with a little gray mustache and grayish hair, and he was holding this baby out from his body at arm's length. I must have been a teenager at the time.

"So that was Edison. I never met him; I only knew him by reputation. I don't remember when he died, but I remember that Dad didn't go down to Mexico for the funeral; if he did, I don't remember it. They weren't close, so I don't think it would have been necessary. After Edison died, one of his grown daughters came up and they had a nice lunch together. She was a charming young woman who must have been in her thirties, but I never met her."

1963

THE CARDINAL

One of Smith's first experiences with a difficult director was Otto Preminger on *The Cardinal*. The film was originally going to be done by makeup legend Maurice (*Citizen Kane*) Seiderman and star Tom Tryon,

but Seiderman became persona non grata after reportedly shaving off a big chunk of his leading man's hair in a fit of pique. Smith was recommended to Preminger as a last-minute replacement.

"He had a well-deserved reputation of being a son of a bitch," claims Dick. "He had a terrible temper. He'd started a film up in Connecticut during the summer, but that was only a small part of it, and most was to be shot in Europe. He fired the makeup artist he had at the beginning in Connecticut and hired me.

"There was one aging makeup to be done on the leading man, a young actor playing a priest, who had to be aged 10 or 15 years, up to his fifties. This was to be inserted into scenes that would be shot in Europe somewhere, so I had to pack up not only my makeup kit, but I also had to take a mixer and various other tools with which I beat the foam latex, put it in a mold, put the mold in an oven and literally bake it. I'm a pretty good cook, but it's tricky stuff, so I had to pack all the stuff up and ship it.

"I think we shot in Vienna first, so I had to unpack my gear and work on Saturday/ Sunday, the non-shooting days, which is when I was free. It was work that normally would have been done before the production even started, so that wasn't fun, plus Preminger had lectured me about how he hated makeup, and he was very plain about that. He particularly said, 'I don't like fake noses!'

"Anyway, I was working on this stuff on my weekends and the nose thing really worried me, because Tom Tryon had a very strong nose. The end of his nose was fat and it also went up a bit in profile, which always looked kind of juvenile and not old, and I'm supposed to age him, and Preminger has already warned me about noses, so I thought, 'I'll just do a little bit on the tip.'

"I prepared to do the makeup in Vienna for the first time, and they shot some film and Preminger looked at it very closely and approved it, but the cinematographer was an old grump, and one of the testimonies to his nature was he was nicknamed 'Old Grumble Guts.'

"After you shot during the day, they immediately sent the film to be developed so they could screen it the next day, because they wanted to check up on what they shot. So I went to the dailies, and I

happened to sit next to Old Grumble Guts and he says, 'What's this? Tom is wearing a nose. I hate noses!' The old bastard has not only already seen photographs, but he had literally gone up and seen the nose and the makeup in all the previous days he filmed it.

"I paid no attention to him, but as soon as Preminger spotted me, he came charging over like an express train, and I was so upset because I was a new guy making a film and here I was, already in trouble. Every half hour, he would take a break from what he was doing and come over and scream at me again, asking me if I can make it smaller. I said, 'No, I can't; it's all or nothing!' so he would rumble off for a while, but he would always come back, so I suppose he screamed at me half a dozen times as the morning wore on.

"I, of course, was watching the nose like a hawk all the time. They shot a couple of different scenes, and in one of them, the light was quite severely overhead, and I noticed that when he was under that light, the shadow caused a natural indentation on either side of the nose that looked almost like a break between the upper and lower part of his nose. That's when it dawned on me: I'll bet that Otto thinks that's *my* work!

"So I waited for him, and of course naturally, he came over again, and I said, 'Mr. Preminger, please, come over here,' because our actor was sitting there, taking a break and he's rather shattered because Preminger was beating up on him. I said, 'Okay, Mr. Preminger, please put your finger on the part of his nose that you think is too fat!' and of course he put it right up there on the side of the nose that was Tom's nose, not mine. So I said, 'Mr. Preminger, that's not my nose; *that* is his nose, and *this* is what I've added. If you don't like that, take him to a plastic surgeon!' It's not easy to beat Preminger, because he was a tough bird, and this was only my second film, and I'm a normally shy guy, so I was really doing pretty well there.

"Later on, there was another situation where I wanted some information and he said, 'You don't need it!' I said, 'But I *do*, Mr. Preminger, because so and so and so and so.' And I outtalked him, which is rare, and he finally growled but he gave it to me.

"The last part of this story is that when quitting day came, or rather, the day the film was finished, I went to Preminger's office to pick up my check and he

said, 'I'm going to start another film very soon, would you like to work on it?' I thought quickly and I said, 'Well, yes, Mr. Preminger, but you should know that I've doubled my fee!' He said, 'You're a good makeup artist but you're too expensive!' so that was the end of that, thank goodness."

THE WORLD OF HENRY ORIENT

Smith actively campaigned for this film largely because of his admiration for Peter Sellers - a frequent collaborator with old friend Stuart Freeborn - but the experience was not a happy one. The actor wanted to look glamorous in his role as an eccentric concert pianist, so Smith devised a makeup that reduced his double chin, as well as giving him a small mustache and hairpiece.

While Sellers initially appeared to like the makeup, he berated Smith throughout the production, complaining about the application time and generally making his life miserable. When Smith suggested that Sellers might be happy with somebody else, the actor agreed, but the film's producer refused to accept the resignation.

Several years later, Smith was asked to do a series of commercials for TWA but declined once he discovered that Sellers would be appearing in them. Explaining that the actor would never agree to it, he was told that the actor in fact had specifically requested him!

1964

MARCO THE MAGNIFICENT

Having previously worked with Anthony Quinn on *Requiem for a Heavyweight*, Smith was approached at the actor's behest about turning him into Kublai Khan, the Mongol emperor of China for *Marco the Magnificent* (aka *The Fabulous Adventures of Marco Polo*). Having found Quinn somewhat difficult on the previous project, Smith was apprehensive about the prospect of spending several weeks with him

on location in Yugoslavia, but instead of turning it down, he quoted a fee that was twice his normal rate. To his surprise, the producers accepted it.

"Two years passed [after *Requiem*]" Smith remembers, "and I got a call from this French producer, and he wanted me to do Quinn's makeup. I didn't particularly want to work with Quinn again, so I named a high figure thinking it would discourage him. He complained but agreed.

"I went over to Paris to do a makeup test, so I prepared some stuff for the test, and Tony has now remarried, he's got this Italian wife and a couple of bambinos, and he sees me, gives me a big bear hug and says, 'It's good to see you!' He sat down in the chair and we started talking, and he said, 'By the way, you know what I liked about you on *Requiem*? You were so tough!' I knew what he was talking about because the director hadn't been. Tony hated people who weren't positive, and the director was wishy-washy. Because he was a new director, Tony walked all over him, so I laughed and thought, 'Gosh, if you only knew how scared I was of you!'"

For Quinn's makeup, Smith used a bald cap, foam nostrils, cheekbones, and epicanthic eye folds. "When we got to Yugoslavia, they assigned me a makeup room, and Tony came in on the first day. He always had his followers with him, so I said, 'Okay, we have to have everybody out of the room, because we've got to get to work now!' I chased everybody out of the room, took away the coffee and newspaper and said, 'Now, Tony, what I've got to do today is very tricky, so you've got to sit absolutely still for at least 20 minutes!' It worked like a charm; he was a pussycat and really behaved. It was a satisfying experience because I felt I was in control of the situation. I did a good makeup that Tony liked, and everything went fine."

The experience was so positive that Smith was going to work with Quinn some years later on a project that never came about. "He was going to do a film about the Haitian liberator Henri Christophe, who liberated Haiti, and I did a design for it, taking pictures of him as Kublai Khan and touching them up, but it never came off, because it just became politically incorrect for a white person to play a black hero."

HARVEY MIDDLEMAN: FIREMAN

Smith wrapped up his year with a film shot in New York and New Jersey; a comedy-drama about a New York fireman (played by Gene Troobnick) living with his family in New Jersey, who fantasizes about rescuing a beautiful young girl from a fire.

1965

DICK SMITH'S MONSTER MAKE-UP HANDBOOK

"Do you like monster movies?" That was how Smith began the introduction for his *Do-It-Yourself Monster Make-Up Handbook*, which was published in 1965 by Warren Publishing, who were also responsible for the popular *Famous Monsters of Filmland* (the original *Handbook* featured the *FM* logo in the cover's top left corner, presumably in an effort to tie them together).

Smith had spent much of the past year writing the *Handbook*, designing step-by-step makeups — which were applied to his sons David (age 10) and Douglas (age 12), as well as several local high school students — and providing pretty much everything an aspiring artist needed to replicate those makeups. "Dad paid us \$2.50 an hour," remembers David, "which was pretty generous in those days. Obviously I must have known at that point that Dad was a makeup artist by the time he asked me to do it. Before that, I remember going downstairs to watch him work or being given a lump of clay or wax, or looking through the drawers in the basement, so I was a constant visitor by the time he offered us a job on the *Monster Make-Up Handbook*."

"We got a swell income from that," adds Douglas Smith, "which was probably the same as his high school models got. It was really good compared to what our allowance was at the time, so we were happy to do it."

"What I want to do with this book," Smith continues in his introduction, "is to provide you young amateurs with the information you'll need to make it easy for you to understand and enjoy this art. The book begins with very simple makeups and ends with some very complicated ones... Many of the techniques and most of the monsters are new ones

which I invented just for you." The 100-page black and white magazine, featuring 16 different 'faces,' sold for the princely sum of 60 cents.

For publisher James Warren, the *Handbook* was a gamble. Unlike a normal book that could be found in bookstores, this was a magazine sold through unpredictable newsstand distribution, and as a one-off publication, it was an unknown quantity. But Warren was willing to take that leap of faith. "You want to know how it all started?" he asks. "Memories sometimes slip up when you're as old as I am, and I'm close to 90. All of this happened back around 1965, so that's a lot of years. I may not be 100 percent accurate on the details, but I'll give it to you as best I can remember.

"As I say, I believe it was in the mid-sixties when I got a letter in the mail from Dick Smith that had been sent to the *Famous Monsters* office in New York. In it was material that he had created for makeup for kids; kids who were not that sophisticated in actual makeup but could use pieces of cardboard and things like that; the kind of things you actually saw in the book.

"He queried me about whether I could use it in an article in *Famous Monsters*, but I took one look at all of it and I didn't know who Dick Smith was; I wasn't in the entertainment field, and although I knew a few makeup people, I didn't know his name or reputation. I knew nothing about him. All I knew was that he sounded like a nice guy over the phone, so I said, 'I'd like very much to make an article about it; let me think about it and I'll get back to you.'

"I took the stuff home over a weekend, and the more I looked at it and reviewed it, I thought, 'This is not an article; this is a separate book of its own!' It would be horrible to just put it out as an article and have it in one issue and that's it; this deserved to stand on its own as a book!

"I went to my distributor and in those days, distribution of magazines like mine was not very good, and I actually had to sell them on this idea, because they had no idea what kind of world we lived in. They didn't know about makeup; they didn't know what Lon Chaney used to do back in the Universal years. The movie industry was foreign to them, so that's why we had to talk them into it. I said, 'I want a one-shot', which in our industry was a magazine that had a life of one

issue. Actually, *Famous Monsters* itself originally came out as a one-shot. I never knew, and Forry [Ackerman, *FM*'s editor] didn't know if we would have an issue two.

"So I called Dick and said, 'Dick, we're not going to use this as an article; we're going to make a whole one-shot book out of it!' and he was enthused about it. I believe I went out to his home in Larchmont, New York, and spent the day with him and saw all of his stuff and got to know him and came back terrifically enthused. First of all, Dick himself as a person was a delightful man, we got along fine, and the result was this 'book.'

"But because it was 1965 and no Internet, we couldn't pinpoint our audience. Our distributors didn't know where to place the book on the newsstands. I said, 'The best thing to do is to place it next to *Famous Monsters*,' but of course they didn't do that; they put it anywhere, but it still sold. It was a slow but steady seller."

As far as an editor, "There was one guy in the office, the only guy I would have do this, and you are talking to him! I didn't give it to anybody; I edited it myself and laid it out myself, but I listened to Dick's suggestions, and I think we came out with a pretty damn good product. There weren't too many books out there like that in 1965. I suppose books on makeup were in certain selected stores in certain sections, but I don't even remember seeing one; the closest I came to seeing a book like that was a book on the original Lon Chaney, who did his own makeup. That's the closest I ever came to a makeup book."

But in this case, it was a makeup book that was meant to be accessible to anyone interested in a future makeup career. "Rick Baker started out reading *Famous Monsters* as a kid and grew up to become one of Hollywood's best makeup men. A lot of makeup people I talked to in Hollywood told me our book started them on their career. As I said, there was really nothing out there at the time like that, and it was so well done and so easy to do if you followed the instructions. It was an incredible piece of work, with very little editing; none at all, probably. I laid it out and tried to make it as easy to use as possible, and I think we succeeded, so it was a proud thing for us."

Unfortunately, as Warren now explains, the story has a sad ending. "When I agreed to do the book with Dick, I think money changed hands at first and I said,

'You'll also get a royalty on the copies that are sold.' At that time, we weren't set up to handle royalties, because we were in magazine publishing, and we weren't paying royalties to anybody. We weren't a book publisher, their accounting departments are all set up for it, so I said to my office manager or accountant at the time, 'We have to pay Dick a royalty on this as part of my deal with him, so keep track of all the books and periodically - quarterly or whatever it was - we'll send him a check for whatever he's earned.' And then I forgot about it.

"About a year or two later, I got a letter from Dick's lawyer saying, 'You have not lived up to your contract; you haven't given Dick a royalty!' I said, 'Oh my God!' I had forgotten, and the person who I told to keep a separate record of these books was no longer with the company. He had left months before, so there I was, stuck with an obligation, and I didn't even know how much to pay them.

"I eventually tried my best to figure out how many books we had sold, and I added some to it and sent out a check. I didn't dispute it at all, and I was ashamed because it was like I was trying to cheat him and my company didn't do that, particularly with a guy like Dick Smith who was such a pussycat, but it left a bad taste in everybody's mouth. We continued to sell the book and I'm sure we continued to pay the royalties at that point, but I lost touch with Dick and I didn't want to because he was the kind of man I didn't want to lose touch with. Of course what he went on and did in Hollywood was phenomenal, the movies he worked on and the people he worked with; he was the dean of this kind of makeup. He was the best in the world at what he did. I saw his name in the screen credits when he made somebody up and I felt very proud."

As a magazine, the *Handbook* had a somewhat limited life as far as newsstand sales were concerned. "We had to warehouse them after that, and they sold slowly," continues Warren. "A lot of people were buying our back issues, so that was a constant flow of sales, so three or four sales would come in each month, something like that, and gradually it picked up to maybe six or seven or eight a month, so there was very a steady stream. We tried to promote it in our other magazines; we put ads in them, and that

increased the sales, but it wasn't something we hit a home run with. It was a slow and steady seller."

Despite any obstacles at the time, Warren still believes the *Handbook* was a worthwhile project. "People who bought it still cherish the book," he notes. "It was a Bible for them, so they kept it all their lives, and I like to think the people that bought it went off and started their own careers. I should have kept track of them, but I didn't, because we were involved with other things, but I think the book itself started a lot of people off on a professional makeup career. I'm guessing, because every now and then people would come up to me over the years and tell me how much they enjoyed it and say, 'Let's put out another one!' So I would say it was a success. Dick was a good man and he was easily accessible. If the book was being done now, we would sell a million copies over the Internet."

Another unfortunate footnote to the *Monster Make-Up Handbook* took place in the early eighties, when Smith was informed that there was a new makeup book on the market, 80 percent of which had been lifted from his *Handbook*, right down to formulas containing elements that were long unavailable. The reputable publisher was unaware of their transgression and immediately pulled the book from release upon notification from Smith's lawyer, and quickly reached a financial settlement with Smith.

While the original *Monster Make-Up Handbook* wasn't a massive seller in 1965, a revised version was repackaged in book form 20 years later by Harmony Books. And the rest, as they say, is makeup history.

THE CONAN DOYLE MUMMY MOVIE

As with many of his compatriots, Smith had no shortage of unproduced film and television projects over the years. "If you had visited our house in Larchmont," notes David Smith, "you would have gone to the basement, where there was a little half-bath with a toilet, and there you would have seen a little mummy figurine. That was for a movie project he had tried to get off the ground, not as a producer, but just trying to get people interested. This was in the sixties, and it was based on a short story by Arthur Conan Doyle.

DICK SMITH, S.M.A.*
Former Director of the NBC Make-Up Department

creative make-up

For
TELEVISION
FILMS
THEATRE

*Society of Make-Up Artists

dick smith-

Founded and directed the NBC Make-up Dept. from 1945-59

Developed the make-up techniques for both monochrome and color TV

Leader in the use and creation of flesh-like latex masks and features

Well-known expert on beauty make-up with articles appearing in VOGUE, WOMEN'S DAY, LOOK, WORLD-TELEGRAM, SUNDAY NEWS, etc.

Artist for such stars as:

Mary Martin, Katherine Cornell, Eve Marie Saint, Audrey Hepburn, Greer Garson, Clare Bloom, Celeste Holm, Diana Shore, Ginger Rogers, Grace Kelly

Some of the shows for which the make-up was designed and executed by Dick Smith: MOON AND SIXPENCE, MAYERLING, CYRANO, ALICE IN WONDERLAND, VICTORIA REGINA, PETER PAN, CAESAR AND CLEOPATRA, TWELFTH NIGHT, WAR AND PEACE, The NBC Opera, Hallmark, Producer's Showcase

Biographies in WHO'S WHO IN AMERICA (1960-61), CURRENT BIOGRAPHY (March 1959)



Designed by Bob Laden



Duke in the film ALICE IN WONDERLAND



Vaughn Taylor - with & without prosthetic face latex features



Mary Martin in BORN YESTERDAY and PETER PAN



Audrey Hepburn in MAYERLING



entire flexible mask designed for VICTORIA REGINA starring Clare Bloom



Sir Laurence Olivier in MOON AND SIXPENCE

a specialist in all fields...

glamour make-up
character make-up
latex masks & features





From top left, clockwise: Makeups created for *Dick Smith's Do-It-Yourself Monster Make-Up Handbook*

included Ghoul, Martian and Quasimodo looks

Photos courtesy of David Smith



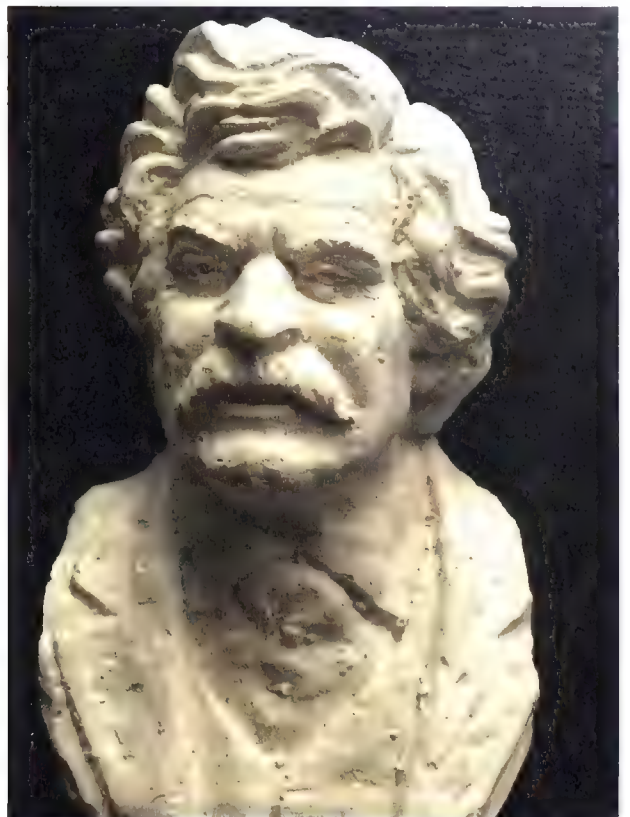
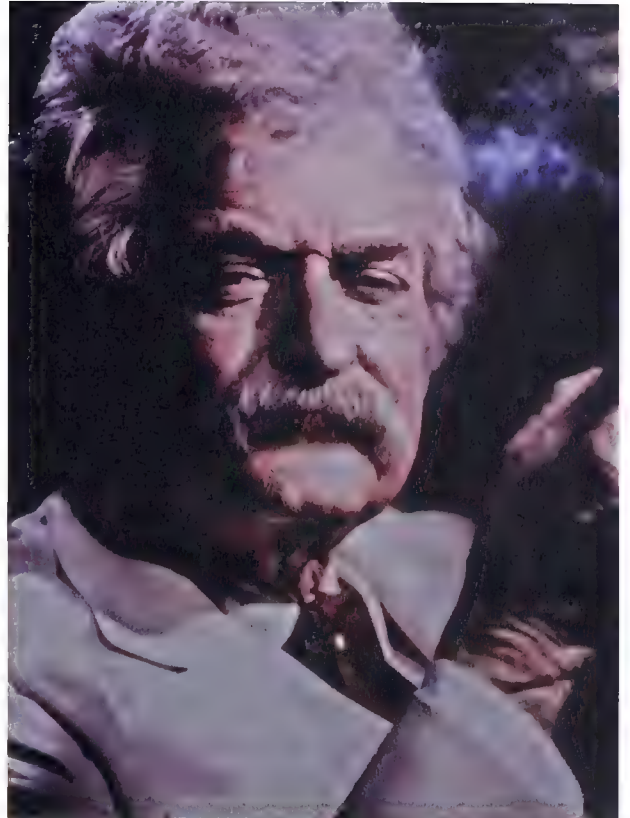
Above and left: Smith's ill-fated Funny Mooners toy line
Photos courtesy of Douglas Smith



Above: Making up Jean Simmons, *Solider in Love* (1967)
Photo courtesy of Joe Nazzaro, given to him by Dick Smith



Right: Jack Palance as Mr. Hyde
Photo courtesy of David Smith



From top left, clockwise: Smith turns Hal Holbrook into Mark Twain; Holbrook in *Mark Twain Tonight* (1967) (photos courtesy of David Smith); a small-scale Twain bust sculpted by Smith (photo courtesy of Mark Viniello); checking out the finished makeup (photo courtesy of David Smith)

"In those days, the only mummy we knew was the Universal Mummy shuffling around with one arm bandaged, but this mummy was different. Conan Doyle had written a mummy that was six-foot-plus and could *run*, so Dad sculpted this little manikin roughly the size of a G.I. Joe, with its arms outstretched in full run to illustrate that this creature was not slow. It was more of the kind of thing you would see in *World War Z*, where the zombies were running, but in the end, Dad never sold the project.

"We still have that figurine in storage, and the skin had this papery quality to it, so what I think he did was take tissues and glue them on somehow, because it wasn't just sculpted, but there was also some tissue stuff around the head or perhaps very thin cloth. So that was a pet project he had hopes for."

1966

THE STAR WAGON

After taking the better part of a year off to write *The Monster Make-Up Handbook*, Smith reentered the film industry with *The Star Wagon*, a forgettable fantasy-drama for which several members of the young cast had to be brought into middle age. With a limited budget and more than a dozen actors to age, Smith relied heavily on his own stock of appliances and molds.

But what made the project far more significant career-wise was the start of a relationship with a young actor named Dustin Hoffman. "It's funny it happened on *Star Wagon*" Smith muses, "because that film was a disaster. I had just gotten a new spirit gun that was supposed to be great, and it was the kind of thing where you first put it on and it seems wonderful, but within an hour, it all falls off. Everything was coming loose, and this was a hectic production anyway. I was constantly trying to hold it together through the whole long night, just to get to the end. Dustin kept kidding around, blowing bubbles with his saliva, which is a trick he did, and kidding with the other guys, but he obviously thought of me when he was getting ready to shoot *Midnight Cowboy*.

"I think *Star Wagon* was the first attempt to

shoot a television drama with television equipment on location and it also had very large technical and logistical problems, so it wasn't a great success, but it was my first time working with Dustin, which led to other work with him."

The Good Lieutenant featured Fritz Weaver as an Ezra Pound-like character, whose pro-Nazi stance in World War II resulted in his arrest and imprisonment. Smith used a series of appliances to give the actor a more rugged visage, which was then covered with a black beard. Since Weaver was allergic to spirit gum, Smith adhered sections of the beard with latex.

On *The Diary of Anne Frank*, Smith continued his relationship with producer David Susskind, with Diana Davila as the eponymous World War II heroine. And in the *New York Television Theatre* episode, 'The Lesson', he got to work with his future *Arsenic and Old Lace* star Fred Gwynne.

FUNNY MOONERS

Following the ongoing success of Hasbro's Mr. Potato Head, Smith decided to create his own set of toys. Released in 1966, the Funny Mooners included a set of four Styrofoam body shapes and an assortment of 20-odd interchangeable face/body parts.

"When I was in grade school, Dad had a fascination with making some extra money with toys," remembers David Smith. "At one point, he made a rubber brontosaurus out of semi-flexible foam, so he was always playing around with that stuff.

"We were all aware of Mr. Potato Head in those days, but Dad thought those pieces weren't really interesting. They were eyes, nose and a mouth, which were all pretty ordinary, although kids thought they were great, but this was the sixties, so things were pretty simple then.

"Dad's idea was to make much crazier, more interesting pieces, because the Mr. Potato Heads weren't monsters; they were 'people'. They had noses and clothes and a bow tie, and it's hard to believe that's what toys were like in those days, but Dad understood that kids were into monsters.

"What he did was sculpt different pieces like eyes, noses and mouths, but he also did something which would have got him in a lot of trouble today, which was to take pieces from other model kits. When I was in grade school, there was this company run by a guy named Big Daddy Roth, who came out with the Weirdos, and the *Monster Make-Up Handbook* actually has me made up as a Weirdo, but what Dad did was take parts from some of those model kits. He took a hot knife and cut off this crazy mouth with jagged teeth, and then took two pairs of muscular arms from some kit or other. He sculpted most of the parts himself, but he also lifted a couple of parts from something else. In those days, people didn't care about that stuff, and everything was much more relaxed, but anyway even though he lifted a couple of pieces, 90 percent were sculpted by him."

"Those kits were big at the time," agrees Douglas Smith, "so Dad probably noticed we had them. We had Rat Fink and Weirdos and some of that stuff, so he probably thought, 'This is fun, what can I do with them?'"

"Dad thought the idea of a potato was limiting," David continues, "so he came up with different bodies, which he sculpted, and then figured out how you could put them together. He tried double-faced tape and other things, until he came up with blunt plastic toothpicks that you could stick into these Styrofoam bodies to assemble different bodies."

"Dad took the idea to Hasbro, who signed him up, but the first thing he objected to was they changed the name. He called them 'Moon Goons', which was pretty catchy, but they renamed them Funny Mooners, which at the time was playing off the Jackie Gleason TV show *The Honeymooners*, which made no sense. I guess they figured adults would get the joke, but kids certainly wouldn't, and it was the kids who would say, 'Ma, buy me this toy!' so calling them Funny Mooners was stupid."

"Anyway, the toys didn't sell well. I remember going to a store and seeing them on a shelf, but the box wasn't very interesting, and it was bright orange and didn't look like they put a lot of money into it, and apparently they put hardly any money into advertising. You never saw a TV commercial for them, and then it vanished, which was disappointing, because Dad had worked so

hard on them, so he actually lost money.

"Years later, Dad realized that although he had no proof of this, the toys didn't do well because they were a competitor to Mr. Potato Head. As soon as Hasbro saw these things, they must have realized it was a competitor, but what could they say? If their corporate lawyers had looked at it, they would have said, 'You guys have no case!' but instead, they co-opted it. This is what companies do: they buy something and own it, so Dad felt what they did was buy it and put them on the shelves, but they didn't push it or do any advertising."

The Funny Mooners' lack of success was a disappointment, but Smith's interest in toy invention remained undiminished. "I just realized that Dad may not have used our faces a lot," reflects Douglas, "but he used us as consultants in that he had us play with some of those toys and would say, 'What do you think about this?' He knew we loved monsters, so he certainly used us as consultants on toy ideas."

"I remember another toy Dad did that was his prototype for Funny Mooners, which were these little greenish rubber creatures. They never would've worked as toys, because in order to change the arms or legs or tail, they had real pins in them, and even if they were blunted pins, they were still pins, so there was no way in hell you could market such a thing to kids. Maybe Dad meant all along for them to become blunter things going into a softer material, but he did those little rubber creatures first."

"At one point, there used to be these toys called Creepy Crawlers, where you could make little vac-u-form things using molds, and of course this was of interest to Dad. I think after those toys came out, he experimented a lot with vac-u-forms, how you could make them and how rigid they would be. Of course he eventually came up with other possible uses for them than what they were being used for, such as his Halloween masks some time later."

After working on *Mad Mad World* half a decade earlier, Smith was available for a spot on the West Coast union roster but had yet to take the test. "At my low point, which would have been around 1966," he revealed in an

interview with *Cinefex*, "when I thought I might actually have to move, someone suggested it would be a good idea. I studied like hell and went out there to take the test - very apprehensively, I might add - because it would have been easy for people out there to crucify me.

"I went into the room where the test was to be taken, and Bill Tuttle happened to be the committee chairman. Bill was very cordial, and he turned to the other judges and said, 'I don't think we really need to examine Dick Smith, do you?' and they all agreed, so that was it; I never had to do a thing."

1967

SOLDIER IN LOVE

With the *Monster Make-Up Handbook* finally out in the marketplace, Smith was easing his way back into the business again. *Soldier in Love* starred Claire Bloom as Queen Anne, Jean Simmons as Jean Churchill and Keith Michell as John Churchill, with the final scene requiring all three characters to be aged into their seventies. Unlike the old days of NBC live television where time was at a premium, Smith was able to do a three-hour makeup application on Simmons, while Lee Baygan (his successor at NBC and Scott Cunningham tackled Bloom and Michell.

"In the final scene, all three characters were sixty to seventy years old," Smith elaborated in an interview with *Cinefex*. "Luckily, we were taping by this time, because each of these makeups was extensive, with heavy appliances. I did Jean Simmons - a three-hour makeup - which for television in those days was horrendous. They were damn good makeups; in fact, I thought this was a cinch for an Emmy, but for some reason, we lost out."

MARK TWAIN TONIGHT

As it turned out, Smith won his first and only Emmy Award for his collaboration with actor Hal Holbrook on *Mark Twain Tonight*, a TV adaptation of the actor's long-running one-man stage show. Unlike the old days of live television, this production

provided plenty of time to perfect the final look.

Smith had met Holbrook some years earlier when the actor was doing an off-Broadway production of *Young Mister Lincoln*. "I wrote or called to say I had heard what a nice job he had done with the makeup, and could I come in and watch him put it on? I think he was embarrassed and touched at the same time, but I went in one night to watch. He was very skillful and meticulous with the highlights and shadows, and we enjoyed talking about it together.

"When I heard Hal was considering *Mark Twain Tonight* for television (he'd already been doing it on stage for years), I wrote to him (hint, hint) and said he must do it and shouldn't worry if it could be done successful for television because of the need to age him and assured him that it could be done. That, of course, led to our working together on *Mark Twain Tonight*."

As Smith recalls, there was a generous amount of time available to thoroughly test the television makeup. "I basically did three different makeups and we ended up choosing the pieces that were kind of in the middle, so we mixed and matched. The first test I did with Hal was the nose, neck, and eye bags, but we were just putting on the makeup and taking photographs. It was photographed by an NBC photographer, who wasn't very inspired, so unfortunately in every picture he took, Hal looked solemn with little expression. He was getting worried and upset, because he thought he wasn't getting any expression through the makeup, but if you look at the stills, they look damn good and more like Twain in some ways than the final makeup, but Hal thought it was very wooden, because he didn't see it move. He had never experienced this kind of thing before, so I said, 'We've got to do some more tests!' and did two more sets of appliances that were less heavy. I arranged to do this with a friend of mine who had a Beta-cam, because I wanted to see them in action, so I basically ended up making three different makeups: the one I had done before, something less and something even more minimal. I put on these different makeups very quickly, and when Hal saw himself in action on screen and saw that nothing had prevented any inhibition of his expressions and it all came through, he was immediately relieved, pleased and confident.

"And then it was just a matter of saying, 'Which nose

do we like best?' and choosing everything. And since I had this little assortment, we went through them and selected a medium nose, a little less heavy than my first choice, which I thought looked more like Mark Twain but one that he felt comfortable with and that was it."

"It was a four-hour makeup," Holbrook explained in *The Secrets of Dick Smith*. "David Susskind was so upset, because he wanted to start rehearsals for a week to put it on, and I had a position in the show where I could tell him what to do, so he wanted to know when he could start rehearsal, and I said at 8:30.

"He said, 'What do you mean, 8:30? We've got to start at seven!' I said, 'You can't, we have a four-hour makeup here, and we start at something like 4:30 in the morning.' So he said, 'I've never worked with an actor who told me when I could start rehearsal!' but because of the makeup, I was able to tell Susskind when he could start rehearsal."

Holbrook's crisp white suit also created a few problems. "Normally a heavy makeup like this is done by gluing the foam latex on his hands and face, and then putting on good old rubber mask greasepaint over it. Well, that's about the messiest, craziest, most awful stuff you can imagine, and it would have been on his white collar and his suit in two minutes, and this was a live presentation with no stopping. This was in a theater with an audience, so I had to solve that problem.

"The best thing I could find was to put some liquid latex and mix it with some artist acrylic paint that matched the makeup I was putting on his face, and I found that it was flexible enough to stick to the foam latex and to the skin, and it pretty much matched the makeup color.

"The only problem was, it came out very shiny, like enamel, so I had to hit it with a powder puff just before it completely set, so it would pick up a little powder to dull it down but not too much. That was tricky, but that's what I used below the jaw line and on his hands and it worked fine. It was crude, and I found much better things in later years, one called PAX, which has become famous, which was a much better material, but you have to crawl before you can walk!"

Another complication was the plastic piece that went under the Mark Twain wig to change Holbrook's own natural hairline. The actor noticed it looked a bit

too smooth to be real skin and suggested adding a few liver spots to break up the area. "I thought that was a great idea," claims Smith, "and that was the beginning of my use of liver spots, which has now become commonplace on old age makeups. Years later, when I did another makeup for Holbrook [as Abraham Lincoln] on *North and South*, I felt lost at sea because I couldn't use liver spots, which Lincoln didn't have!"

Holbrook continued with his one-man show for decades, but at a certain age, he realized he no longer needed the amount of makeup he once used to play the role. "It doesn't take that long now," he noted during an interview at the Dick Smith tribute in 2009. "I was doing a show in New York about 10 or 15 years ago and I was going to end it and go out on the road and do *Twain*, and I was looking in the mirror and thinking, 'Well, I've got to go out and do *Twain* again'. I had been doing a four-hour makeup for years, with a bald cap and everything, but I looked in the mirror and thought, 'Wait a minute...'

"I picked up the little hand mirror that I always keep around when I'm doing makeup and I turned it sideways and looked at myself in the mirror and all I saw was these big wattles and grooves and I thought, 'Holbrook, are you out of your mind? What are you making up for? Cut it out!' so I knocked off about an hour and a half of the makeup!"

Some years later, Kevin Haney ended up doing a Mark Twain makeup on *Dr. Jekyll and Mr. Hyde* actor Jason Robards for the 1991 TV movie *Mark Twain and Me* and channeled a few of Smith's techniques for the new version. "It started with Lincoln," Haney recalls, "and I remember Dick looking at it and saying, 'You really did something unusual here; you really made him look like Lincoln!' It wasn't the best Lincoln makeup, but Jason's face wasn't suited, for Mark Twain perhaps even less so, but there were illusions Dick had taught me that I was able to utilize. The one thing that Dick really showed me was to try to get the essence of the character, and you keep shaving back the clay until you still have the character but it's as close to the actor as you can get it."

When Smith relocated to the West Coast near the end of his life, he was reunited with his *Mark Twain* star again. "Hal Holbrook was at the Thousand Oaks Performing Arts Center doing his *Mark Twain Tonight* show," remembers Stan Winston Studio's Shane Mahan,

"so me, Arjen Tuiten and Jill Rockow took Dick to dinner and to see the show. The two men hadn't seen each other for many years, and I was really amazed to be able to witness that meaningful night. It was nice to be part of."

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE

The first of several collaborations with producer Dan Curtis, Smith was asked to devise a suitably frightening makeup for Jason Robards, who was set to play the dual role of Dr. Jekyll and Mr. Hyde. After just a few shooting days in London, however, an unexpected strike shut down the production, and the company returned to the States.

When the project started up again months later under veteran British director Charles Jarrott, Robards (who was now unavailable had been replaced by Jack Palance. Faced with a very different-looking actor, with a much bigger head and facial features, Smith had to go back to the drawing board or, more accurately, the living room shelf. That was where he found a tiny satyr sculpture that provided fresh inspiration.

"I was originally doing the movie with Jason Robards," remembers Smith, "but it was terrible and fortunately, I think, it died, thank goodness." (Smith reaches behind him to pick up the satyr from its place on the shelf. "Here's the sculpture that gave me inspiration for the Jekyll and Hyde thing: can you see the flatness of the face? It was one of those serendipitous things, that I had that little sculpture, and then seeing Palance's head, there was a real resemblance in terms of the basic form.

"With the Robards makeup, I was trying to satisfy the director/producer - who wasn't director then, but the producer - who wanted a very strong, horsey kind of face; something that was very muscular and strong, but Jason didn't have it; there's no structure there to build it on. I tried, by doing some appliances to create strong cheekbones and things like that, and I tried to make the jaw stronger, but it just didn't work. It didn't look or move right, so I was able to do very little of that on him.

"I first tried to do what I thought would work on Jason, which was something like John Barrymore

did as Jekyll and Hyde, which was this old man with a pointed head. I did a variation of that, which looked totally monstrous, but Dan Curtis didn't like that approach. I wound up doing Jason basically with some small cheekbones, I don't know if I put a chin on him or not, a nose obviously, beady eyebrows, dark around his eyes, and a little shadow under his cheekbones, and that was about it. He just didn't have the quality that would really make a good Hyde. It was very weak, and phony-looking, it looked like a Halloween makeup, so the whole thing died.

"The production with Jason Robards actually started taping in England, and one of the big private television studios was going to do it, but there was a union strike over there. After we shot for four days, they went into this strike, so the production was shut down, and Dan Curtis being an impatient individual, said, 'Well, it doesn't look like this thing is going to get settled soon, so let's wrap the goddamn thing up and get the hell out of here!' A year later, he started up a whole new production, with Jack Palance and another cast and another director. He and I were the only ones that remained from the original production, and thank God, it was a really fine production, taped up in Toronto."

For the Palance version of Dr. Jekyll, Smith fixed the actor's nose with an appliance to make it appear less broken. His 'Freudian interpretation' of Mr. Hyde was more satyr-like, featuring a forehead piece, nose, eye bags, pronounced lips and a chin piece. "He's not a monster," claims Smith. "That's why when I saw this little sculpture and started working with it, I thought, 'Will this work?' Well, yes, because the script was more Freudian and not like the other Hydes. This version was more modern and psychological, so I thought, 'He's a modern satyr!' And what is a satyr? It's not an evil creature; it's an amoral creature with no brakes, no restraints, and no morals, so it just goes from bad to worse. It does things that lead to worse and worse things. That's what is in the story, so I just felt it was appropriate and, fortunately, Dan Curtis loved it. All I did was a few little variations, making some things a little stronger, some a little less, in order to come to the rather subtle transformation that worked so well, and Jack loved it. It wasn't an attempt to make him handsome; it was an attempt to show this other, slightly

distorted character, and the fact that in his top hat and tails, and with his physique, he was a striking figure of a man, and he wasn't repulsive. It was just enough to be disturbing, but not repulsive in any way, and there was even a certain attraction about him."

While there has been no shortage of Dr. Jekyll and Mr. Hyde retellings over the years, Smith's Hyde may be the only version that could actually move through Victorian society without scaring people to death. "I quite agree," says Smith, "but also the audience has changed as well, so they once would have accepted Frederick March or Spencer Tracy and so forth. Tracy, of course, was much more subtle and accepted, but that was in the old days. We wouldn't accept it nowadays. You couldn't do that Frederick March makeup today and have it work like this one did."

Although Smith felt the Palance makeup was a much more believable rendition than previous versions of Mr. Hyde, he didn't believe there was anything remarkable about its execution. "I've done foam latex lips before," he claimed in the book *Making a Monster*, "and by using modern adhesives like Medico or Secure Liquid, even a large lip can be held on quite securely. The rest was fairly straightforward."

DARK SHADOWS

Although Smith had largely left television behind by the mid-sixties, Dan Curtis asked him to take on a particularly demanding makeup for the Gothic soap opera, *Dark Shadows*. "I had left television in the 1960s and was mainly working in films," he explains. "I would occasionally do television, and I got a call from *Dark Shadows*, where I was asked to do this special sequence in which Jonathan Frid (the Barnabas Collins vampire character suddenly ages to be, like 150 years old and stays that way for a while, so it was quite a challenge. I don't recall any real discussion about how he was supposed to look, except that he was supposed to be 150 or whatever it was.

"I had done aging makeups before that, but 150 years old was pretty unusual, so that was fun. It was also a bit of a rush, because this was for a TV series and not a big-budget thing. This was something to be done as quick as

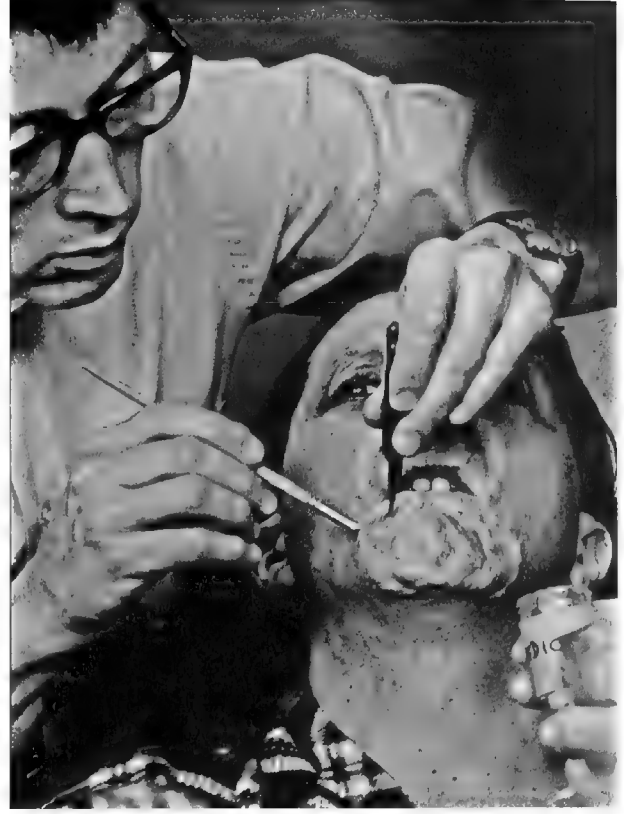
possible, which is why the hands were done on surgical gloves, so the hands are not the greatest; in fact, the fingernails were simply painted on the rubber. But I did a complete transformation using appliances that covered his face completely, with all the wrinkles and jowls and sagging parts that an old person has, as well as a balding head, which covered his own hair. I put a white wig on top of it, because Dan Curtis and I were afraid that with such a transformation he wouldn't be recognizable. You wouldn't know it was Barnabas anymore, so we made the wig in the style that he had his hair at his younger stage.

"Jonathan was a wonderful subject, with a very good face that had no difficult things to age. A person with, say, very thick, youthful lips would be hard to cover up, or other things that might make it difficult to age them, but in any case, Jonathan had a very good face for this sort of transformation, and he was very patient and very cooperative and a good guy to work with. Of course it was a rush job, so I think both of us were under a bit of pressure.

"Putting on a makeup like this is also a trial on the actor, who has to sit still for hours. In this case, it was a very complicated makeup that really covered his face and head, so I think it took three and a half hours. Once it's all glued on and painted, it will last for 8-10 hours, sometimes more, but when you're finished, you also have the cleanup process, which can last for an hour or so if it's really glued on well. Anyway, Jonathan was very cooperative and effective, so it was a fun job to do. As a matter of fact, it just happened to be a rehearsal for the makeup I did on Dustin Hoffman in *Little Big Man*, where I had to make him 121 years old.

"Because Jonathan was so old, one of the key things was, how do you make really old-looking eyelids? After all, the eyes are the most important feature and old people have these really droopy, wrinkly eyelids. Well, eyelids of that sort had never been made before; ones that worked like real eyelids that folded and unfolded and blinked, so I worked very hard to develop them. I only partially succeeded with Jonathan, but it gave me the experience to do it even better on Dustin Hoffman. And years later, when the scene with Jonathan was repeated in the *Dark Shadows* movie, I actually used the eyelids I made for Dustin Hoffman and put them on Jonathan, so it kind of got paid back in the long run!"



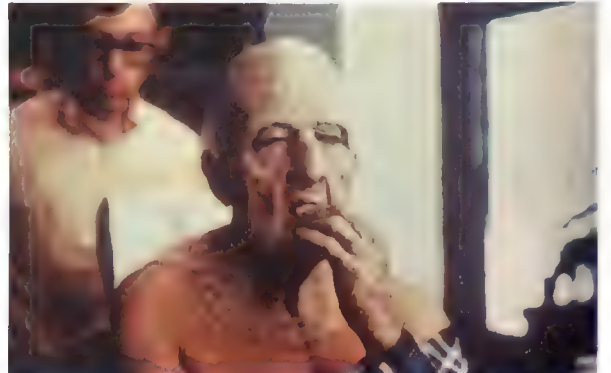
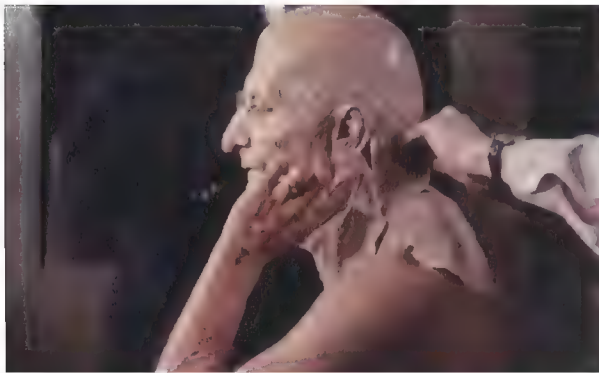
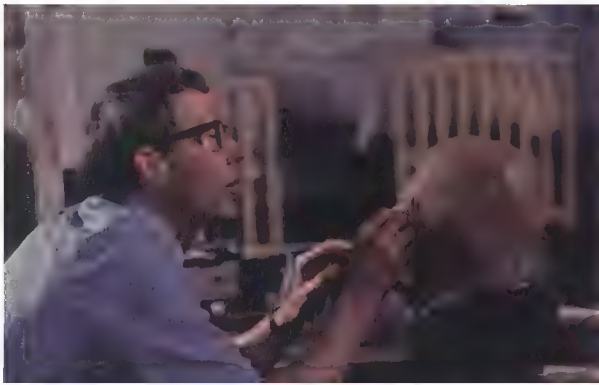


Facing page, top left: Fred Gwynne in *Arsenic and Old Lace* (1969)

Facing page, top right and bottom row: Smith sculpting and molding his prosthetic makeup for Dustin Hoffman in *Little Big Man* (1970)

This page: Smith's multi-piece *Little Big Man* (1970) appliance makeup took five hours to apply

Photos on this and facing page courtesy of David Smith





Above two rows: Smith's makeup for Dustin Hoffman as Jack Crabb in *Little Big Man* (1970)

Photos courtesy of Peter Montagna

Left: During the filming of *Little Big Man* (1970), Hoffman was unable to use the toilet unaided because of his prosthetic hand appliances and had to rely on his wife for assistance. Smith created this special sculpture to commemorate the situation

Photo courtesy of Peter Montagna

Facing page: Smith ages Hoffman 90 years for his role as the 121-year-old Jack Crabb

Photos courtesy of David Smith

PLANET OF THE APES VS. 2001: A SPACE ODYSSEY

Is there a link between the apes created by Stuart Freeborn for the 'Dawn of Man' prologue of *2001: A Space Odyssey*, and the *Planet of the Apes* humanoids built by John Chambers? Both films were released in 1968, however any connection would seem coincidental, but for a letter from Smith to Freeborn dated June 24, 1967. It obviously references a previous discussion, with Smith responding:

“

THE MYSTERY OF THE MISSING MASK DOES SOUND LIKE INDUSTRIAL ESPIONAGE. BUT IF IT IS, I DON'T THINK IT WILL DO CHAMBERS ANY GOOD. YOUR CREATIONS ARE MUCH TOO COMPLEX FOR THEM TO BE COPIED IN A SHORT TIME, EVEN IF ONE COULD HANDLE ALL THE MANUFACTURING TECHNIQUES THAT GO INTO THEM. I HAVE NO IDEA IF JOHNNY WILL IS MAKING THEM [SIC]. I HAVEN'T WRITTEN TO HIM, SINCE HE USUALLY TAKES A YEAR TO REPLY, IF EVER, AND I SUPPOSE HE WILL BE TOO BUSY AND TOO SECRETEVE ANYWAY.

”

Smith also speculates on some of the casting on *Apes*, noting that:

“

I THINK HESTON IS PLAYING THE SURVIVING ASTRONAUT WHO CRASHES OR LANDS ON THE PLANET AND IS CAPTURED BY THE APES. DALY IS A GORILLA, AND EVANS AN ORANGUTAN. ROBINSON MAY BE ONE TOO, SINCE THERE

WOULD NOT BE ANY OTHER MEN EXCEPT THE ONES WHO ARE KILLED AT THE BEGINNING.

”

"I always felt Stuart's technology for his apes was never properly acknowledged," reflects Kevin Haney, "while John's makeups were fairly straightforward and simple. I always give him an 'out', because I feel they were supposed to be evolved apes. It was originally going to be thousands of years [in the future] so they were supposed to be evolved apes, as opposed to actual apes. So John's technology was fairly simple, and the more you learn about what they actually did, there's a lot of smoke and mirrors. His foam latex was fairly straightforward industrial foam rubber, so his apes look gorgeous but they're very un-marvelous. And you can see the degradation as John became less and less involved in creating them. As the movies went on to TV, the detailing was not as good as the originals and the hair work certainly wasn't as good as the first three films.

Whether or not the above mystery will ever be solved is unlikely, as all three men have now passed on.

1968

MIDNIGHT COWBOY

Last-minute emergency phone calls are a fact of life for most makeup artists, and so it was when Smith got a frantic call from the producers of *Midnight Cowboy*, no doubt at the behest of star Dustin Hoffman. "The makeup artist had done a Ratso Rizzo makeup that nobody liked," says Smith. "It was a Friday or Saturday, and they were going to shoot on Monday, when I got a call, 'Can you come in and help us?'

"I came in on a Saturday, and once again, a serendipitous thing happened. The Japanese Kabuki dancers came to New York for the first time, and through some miracle, I got an invite to go backstage

and meet them, which was a lucky and wonderful thing.

"I watched one of them put on his makeup, which was fascinating, and what I saw was this long black hair, these wigs and everything; I saw them dressing them, and they put some kind of ointment or something on them. I said, 'What is that?' and it was some kind of sticky, waxy material. I tried to find out what it was, and of course I couldn't, but I thought the stuff was great. So I went home and thought, 'You know, it kind of reminds me of mustache wax!' so I thought maybe I could dissolve mustache wax. I tried it with alcohol, and I tried it with water, and I found out that with either hot water or alcohol, either one or a combination, I could thin it down to any extent I wanted.

"The beauty of it was, when you put it on hair, it wasn't shiny like grease, so I chopped up Dustin's hair, gave him a terrible haircut; butchered his hair, and then put this stuff on my fingers and stroked it into the hair, which would get all separated and sticky-messy- dry looking. I even put a little powder in it maybe, so it looked like it hadn't been washed in months, so that was one of the things that made the makeup.

"The other thing I told Dustin was to not shave. I brought in electric hair clippers and set them to make a long cut, so I could trim the hair and keep the beard the same length. And then I got transparent gel makeups for making sunburn or a tan, which were popular at that time. I found one that was a really nice brown color, and I think I even added a little black watercolor to it, so I would rub that into his skin and beard, and it would peel a little bit sometimes, and look like dirty skin that's got a layer where a little comes off here and there.

"I also brought up his eyebrows with a little spirit gum, and he wanted a sty, so I had to make foam latex sties by the dozen. I put a little sty in his eye and took mercuric oxide for sties that you can put in the eye — you can't get it anymore because it has mercury in it — but it looks like an orangy-yellowish goo, like Vaseline, and I put that inside his lower rim for close-ups and it would stay greasy and oily and pus-y looking, so that was it. And Dustin, being the slob that he is, that was Ratso Rizzo.

"I stayed on set for two weeks, and then the makeup artist took over. It wasn't a hard makeup

to do, but it really established me with Dustin, who requested me for *Little Big Man*."

Midnight Cowboy also marked the first time Smith used his own blood recipe of Karo Syrup and food colors on a professional project. For a scene that required blood in one of his actor's mouths, "It worked so well that I began using it on other films," he noted in his Professional Makeup Course. "For *The Godfather*, we tested a number of bloods (including the real thing) and picked the Karo formula. That made it official."

ARSENIC AND OLD LACE

Smith was approached by the producers of a TV version of *Arsenic and Old Lace* to provide a makeup on actor Fred Gwynne. "He played Jonathan Brewster, a Boris Karloff-like menace, and I had fun making Fred look really serious and not like a funny Karloff. I had to widen his face and temples quite a lot, because he had such a narrow face. Fred was great fun and a wonderful person."

ME, NATALIE

Most makeup artists have probably had an actor or two that drove them to drink, but Dick Smith? Only one incident comes to mind, courtesy of his lead actress on the comedy-drama *Me, Natalie*, and hair stylist Bill Farley remembers it well.

"On *Me, Natalie*, Patty Duke had moments that would drive him crazy," recounts Farley. "One day, he did the entire makeup, and something happened, I forget what it was, but she grabbed the makeup on her face and ripped the whole thing off! Dick was stunned, but being the type of person he was, he didn't go ballistic; in fact, I never saw Dick go off the deep end. He would always withdraw somehow. The funny thing is the perception of Dick Smith is that he was very strait laced, but he wasn't. In a way, he did portray that, but I would occasionally catch him behind the scenes.

"This one day with Patty Duke when he was having a hard time, he finally finished the makeup, and I had

never seen Dick Smith take a drink, not a beer, not a shot, not a glass of wine, nothing, nada, period, case closed. We were in the camper, and I stepped off to go to the john, and when I came back, I opened the door, stepped back in and halfway back in the camper I saw Dick with one of his chemical bottles, labeled whatever the hell it was, acetone or whatever it was labeled, but it was one of his makeup bottles and I saw him downing it. The thing was, he had put vodka in it and I had caught him!

"Dick turned red, and I just tried to pass it off, saying, 'What the fuck are you doing?' He said, 'It's for my nerves. It's vodka, and I'm just taking a shot to calm me down!' I said, 'Oh, thank God, because it says acetone on it!' I had no idea that he might do that every once in a while in order to calm his nerves down."

As Farley insists, Smith's response was probably justified in this case. "Patty was going through a divorce, and a lot of rough times. She was also having psychological problems, and for Dick to spend two and a half hours on her makeup, sometimes even three, and then have her just rip it off like it was shit, it would drive him nuts."

"Nothing bad against Patty Duke; I loved her, and she was a really neat person, and we had a lot of fun; it was just that she was having these problems. I've worked with many actors and actresses, mainly actresses who have had some pretty severe problems, and it can be really difficult. You can't imagine what it's like, and then to have to do that kind of makeup on them is crazy."

Having never (or since) seen Smith take a drink, Farley was flabbergasted. "And he did it so sheepishly, like a kid, like I would catch my son. I just laughed and blew it off and went about my work, but he wouldn't let up on it. He kept giving me excuses, because his hand was shaking, and he was at his wit's end. I said, 'Dick don't tell me about it, I've got my own alcohol problem!'"

The film provided a fascinating introduction for then-15-year-old Craig Reardon, who would end up working as one of Smith's assistants years later. "That was the movie Dick was working on when I contacted him for the very first time," Reardon remembers, "and he invited me to correspond with him. Within the first

year I got to know Dick, he told me the producers needed one additional shot of Duke to use at the end of the picture, and the plan was to do it in LA, even though the entire movie had been filmed in New York, so they would make the shot in front of a blue screen.

"Dick invited me in advance to meet him at his hotel and accompany him to the studio where he'd meet up with Patty, make her up, and we'd go to the effects house in Hollywood where the shot would be made. It was the first time I met Dick in the flesh, and the only time I'd ever meet Patty Duke, who was a darling, sweet person. I was 15, so it was a *huge* thrill for me."

"The following year, I went to see the movie, but unfortunately it was not a success, to say the least, at the box office. Its human interest theme has held up decently, and the photography by Arthur J. Ornitz is sometimes oddly soft — out of focus — but at its best it's extremely attractive. Dick's simple makeup for Patty Duke consists of a fake nose and false teeth, and it's always convincing; overwhelmingly 100 percent realistic. I shudder to think how the movie would play if they'd hired some hack to do the makeup — it would have ruined the movie completely — but they got the opposite; they got Dick Smith."

"I will say that Dick felt that Duke was a good lady in the main, even then. He greeted her very warmly when we pulled up at the dressing room — Doris Day's, by the way, for her TV series — at CBS Radford for that makeup session. And as I say, she couldn't have been kinder to me."

As it turned out, Reardon's visit with Smith was significant in a couple of other ways. "Later that day, Dick kept an appointment with Bud Westmore, who had tapped him to create the look-alike masks in *It's a Mad Mad World* in 1961 or '62, so I got to go with him. The shot with Patty was grabbed well before noon, so the visit to Westmore was in the afternoon."

"Dick also told me that day that 'Dusty' [Hoffman] had just called him about a film he was going to do, in which he had a couple of scenes where the character he was going to play had to be 120 years old, and he wanted Dick to do it. I was thrilled to learn this, and

I think I responded by saying, 'You're going to do the greatest [extreme] old age makeup anybody's ever seen!' Well...didn't he?"

SOLDIERS

In a rare departure from film and television work, Smith transformed Canadian actor John Colicos into Winston Churchill for *Soldaten* or 'Soldiers'. Written by controversial writer/playwright Rolf Hochhuth, the production ran in Canada and New York before a short but contentious run in London's West End.

"I had to get the fallen flesh of Churchill's face," Colicos told *New York Daily News* columnist Robert Wahls, "the jowls and the neck folds. Dick Smith, our makeup expert, devised a series of inch-square latex patches, which are stuck one at a time to my face with spirit gum. When I'm finished, my size 15 ½ collar is up to size 17."

Smith subsequently outlined the entire process in a step-by-step article for the magazine *Filmmaking in New York*.

1969

RICK BAKER

Over the years, Smith was contacted by numerous aspiring makeup artists asking for advice, but in 1969 he received a letter that began:

“

DEAR MR. SMITH,

MY NAME IS RICK BAKER. I AM 18 YEARS OLD,
AND MY HOBBY IS MAKEUP...

”

Baker was graduating high school, and since his parents were returning to Binghamton, New York, for two weeks in order to visit his 90-year-old grandmother, and as they would be in New York, he

wondered if it was possible to arrange a visit. The young Baker, who enclosed several photos of his work, including a Quasimodo mask based on one of Smith's makeups, dropped his metaphorical bottle in the ocean and waited.

On May 23rd an envelope arrived from Smith, containing a rubber appliance from Smith's own Quasimodo makeup and a photo of Dustin Hoffman in a test makeup for *Little Big Man*. There was also a note from Smith himself that read in part, "I am very impressed. Many people have written to me over the years, but it is rare to hear from someone with so much talent."

A meeting was arranged for late June, at which time the Bakers flew to New York for a family visit and in due course drove their son out to Larchmont. Rick expected a short visit, but to his surprise, Smith sent his parents away, saying he planned to spend the day with their son. He handed Rick a legal pad and said, "I'm going to tell you a lot of stuff today. You should write it down, so you don't forget it." Sitting in his tiny basement workshop, Smith filled his future protégé with information, a recipe for old age stipple, texture stamps, and even demonstrated how to create a facial wrinkle.

That meeting was the beginning of a personal and professional relationship that continued for several decades. "Dick's work always stood out to me," notes Baker. "I was basically a fan of every makeup that had ever been done, good or bad, but there was one guy whose work kept attracting me. In Vincent Kehoe's book, I would turn the pages, and there were these makeups that were better than anything else in the book and every one of them was from Dick Smith, so he was my God and my idol. I got Dick's address out of *Who's Who in America* when I was in the seventh or eighth grade and wrote it down on a piece of paper, but I was too afraid to write to this man.

"I've told this story many times, but it was like a dream come true. I really thought it was going to be ten minutes with Dick Smith in his house and that would be it, but the way it turned out was so much more than I ever expected or ever dreamt of. He was so generous with his time and information, but the worst part of the whole experience for me was the fact that it was at the very beginning of this trip to

New York that I took with my parents mainly to go back and see my ailing grandmother. I just wanted to go home, because I had all this new information that I wanted to put to practical use, but I had to stay in New York for a couple more weeks and I kept thinking, 'I just want to be home!'

"As soon as I got home, I sculpted this old man mask using the texture stamps that I got from Dick, as well as the new information I got from him, and it was better than anything I had done before, so it was an exciting time for me, for sure."

LITTLE BIG MAN

Smith was reunited with his former *Midnight Cowboy* star Dustin Hoffman, as well as director Arthur Penn (with whom he'd worked during his NBC days) on *Little Big Man*, based on Thomas Berger's 1964 satirical western novel about centenarian Jack Crabb, a picaresque character looking back at his adventures in the American Old West.

"It was a great opportunity for me," claims Smith. "I didn't know how it was going to work out of course, but it turned out to be all that I had hoped. The production manager or producer, I forget which, approached me and said that Dustin wanted me to do it."

Little Big Man also marked the end of a tumultuous decade for Smith, in which work opportunities hadn't always turned out the way he'd hoped. "What happened was, I dropped out for a year to do *The Monster Make-Up Handbook* in '64. I had just made a good bit on *Marco the Magnificent*, so I thought, 'Now's the time to take off and write this book!' so I came out of that and right into a recession with no work.

"I tried to get jobs and was turned down on *The Swimmer*, putting tan on Burt Lancaster in his bathing trunks, but somebody else wanted five dollars a day less and got the job. I wanted something like five dollars over scale, maybe \$65 a day for eight hours instead of \$60, but that's what was what in those days.

"So there I was, with things not good and no feature films, so it was a tough time. That's when I nearly moved out to Hollywood because I was getting desperate. And then [New York PBS station]

WNET started to do some dramas and I got hired to do some little character jobs. I made up Fritz Weaver as Ezra Pound in *The Good Lieutenant*, which was a nice character makeup. I also went back to NBC to do *Soldier in Love*, which was the last time I worked there; I was brought in by Hallmark to do this big drama.

"And then along came Hal Holbrook with *Mark Twain Tonight*, which was made by David Susskind. After I left NBC, I was Susskind's director of makeup for two years, so by the late sixties, things began picking up a little bit, so I could at least say, 'I don't have to move!'

"*Little Big Man* was big-time, because here we were with Dustin Hoffman who had become a really fine actor, and was finally getting some clout, so *Little Big Man* was the first film in which he got a percentage of the profits, and it was a big-budget film. They initially wanted to pay me a flat \$750 a week, something like that, but I held out for \$1000 a week, and Dustin backed me up. He didn't tell me until later, but he admired me for holding out, and I got the job."

Smith's biggest challenge was to turn the 31-year-old Hoffman into the 121-year-old Crabb, but there was no shortage of other work to be done. "Everybody thinks of the 121-year-old man, but there were a number of other makeup changes. I had two or three months of preparation time as I recall, but there was a lot to be done. There was research on Indians, so I picked [screenwriter and fellow Larchmont resident] Phil Reisman's brain and his books about tribal markings and all that stuff. I also spent six weeks sculpting Dustin's aging makeup.

"I originally wasn't supposed to do the entire film, but I had the responsibility for some of the war paint designs and things like that, and there was going to be another makeup artist who would take care of everything else, while I was just going to take care of anything pertaining to Dustin. That was fine, so it was largely a matter of designing all of Dustin's different looks.

"For example, I remember getting an Indian wig on him to look okay and not like he was an ugly girl. Indian wigs don't look manly on many men; it depends on the face and whether you can carry it off or not, so it was things like that we had to work out. There were a lot of hairpieces and wig work, and so forth."

But not surprisingly, it was the 121-year-old Jack Crabb that occupied much of Smith's thinking. "Even though I had done the *Dark Shadows* thing, what I had in my mind was another film that had an over 100-year-old aging job, which was on Agnes Morehead in *The Lost Moment*. It came out during the first couple of years I was at NBC, and as I mentioned earlier, *Life Magazine* ran a three-page article just on the makeup, including a full-page close-up photo that was just beautiful. I was overwhelmed by that makeup, which was credited to Bud Westmore, but I found out years later that George Bau had created it as a favor to the older Westmore brothers, who wanted Bud to look good in his new job at Universal Studios. So Bau sculpted and prepared it but had a fight with Bud during the process and never made the hands, which were done with cotton and latex.

"Dustin's makeup in *Little Big Man* was originally supposed to be 112 - in the book, it's much younger - but [director] Arthur Penn dreamed up 121 because it sounded good, so of course I did as much research as I could. I went to an old person's home in the Bronx through a doctor I knew in New Rochelle, who had originally been a podiatrist and used to go there once a week to treat these old people, so he took me over there and I took a lot of pictures.

"The doctor suggested I told everybody I was doing an article and taking photographs of senior citizens, so he just left me on my own, and I would talk to people and ask if I could take their photos, and most of them were very nice so I would do what I could get away with. There was one woman who let me do a cast of the back of her hands, so I just took a quick alginate impression. I would have loved to have got some life masks, but I didn't have enough nerve; but it was still a valuable experience."

"The crazy thing about aging," Smith noted in an interview with *Cinefex*, "is that numerical age doesn't have much to do with it. You can find someone who is 80 who looks just as old as someone who is 100 and vice versa. There seems to be in the human face a maximum point that you get to age-wise and then you die. Whether you reach that ultimate point at 80 or 100 doesn't make any difference. For the Jack Crabb character, I figured that a man who had

reached 120 years old wasn't going to look much older than someone who had reach 100 years old and died when he was 101."

In some ways, Smith suggests his research for *Little Big Man* may actually have started as far back as the 1940s, when he began saving and collecting photos. "It was mostly monster stuff to begin with, but when I became a professional, I saved pictures on every subject, the most important category of which was aging. During my first ten years or so, my biggest makeup jobs were aging. I turned Vaughn Taylor, who was still in his late thirties, into any old codger they wanted. Fred Coe, who became one of our biggest directors at NBC, had his own stock company of sorts, and Vaughn Taylor was one of his players; I can't remember the other names, but I remember the faces, and they used them frequently.

"Anyway, by the time it came to do Dustin, I not only had an extensive file of clippings from places like *Life Magazine*, but I had also done other research, so I was probably more prepared than anybody else could possibly be prepared to do that aging makeup. So having all of that, I was determined to beat that old Bud Westmore makeup on Agnes Moorehead, but I was also concerned about covering Dustin's whole face in one piece. I didn't want to do it that way, so how was I going to break it up?"

At one point in his research, Smith got in touch with British makeup artist Phil Leahey to ask how he managed to accomplish such a realistic old age makeup on Anton Diffring for *The Man Who Could Cheat Death*. Leahey replied that the makeup was in fact created by compatriot Roy Ashton, but he was happy to put the two in touch, and Ashton quickly forwarded a set of detailed notes about the process.

Fortunately, Smith had a head start of sorts, thanks to some of his recent work. "Prior to that," he elaborates, "I had just done another extreme old age makeup for *House of Dark Shadows*, in which I was able to experiment with things like blinking eyelids. I didn't succeed entirely, so it was only a partial success, but it certainly opened up the way for me to do it on *Little Big Man*.

"One of the innovations that was critical and has gone on to be widely used is what I called the

'Alcote Trick', which I didn't discover on *Little Big Man* but tried to use on it. Alcote is a trade name for a dental separating agent. It's derived from alginate, I believe, and what it does is if you put a couple of coats of it on a plaster life mask, it will seal the surface and dry to the point where it's not slippery, so you put plastiline on it and sculpt over it. When you're finished doing the face or head, you can put the entire thing in a tub of water for half an hour until the water soaks through the plaster and re-wets the Alcote and makes it slippery again. You take it out of the water, and say you want to divide it up into a forehead, nose and chin, well, you just cut through the plastiline and you can ease off each piece of plastiline intact.

"And while plastiline can be very thin and delicate in places, if you put a thin piece of flexible plastic underneath to help you pry it loose, and if you do it right, you can get all these pieces off and carefully save them. You can then make new, smaller positives — a forehead positive, a nose positive, a chin positive — and transfer the sculpture to the new positive, smooth out the edges, refine the details, mold it and you've got an appliance that you can put on. If you've planned it right, the jowls will overlap the chin and so forth, and you've got your overlapping appliances!

"What I had been doing was taking a rather stiff urethane rubber mold material, painted a thin layer over the entire face, peeled it off and it was like a rubber mask. I then stuck it back on with dental plate adhesive, which was not too strong, so if I was careful, I could sculpt over it without dislodging it. And then I cut the pieces and tried to get them off, which was very tricky, and messed up some of the pieces a little bit, but I was able to get the *Little Big Man* pieces off. Many of them were very thick, which helped, and then I removed the rubber from behind them. Obviously that was a very cumbersome way to do it, so finding the Alcote trick, which was one of those light-bulb-goes-on things, was a great boon.

"I remember a friend of mine later saying how annoyed he was when he heard two young makeup artists talking, and one guy in an offhand manner said, 'Well, of course we use the Alcote trick,' and he said it seemed to be disrespectful that he didn't associate your name with it; he probably doesn't even know you

invented it, and is just treating it like something that's been known forever!"

Aside from myriad design issues, Smith admits that Hoffman was hardly the ideal subject for that makeup. "He had a funny little mouth, and his neck was murder, because it was so big. His profile - his forehead is kind of flat and receding, he didn't have a big brow and his nose stuck out almost like a caricature - so I built the chin out as much as I could, and I built out the upper lip to come in with the nose, to make it look like the upper lip was going in. Oh, another thing that I noticed, and I never thought of this before, when it came to doing the ears, I realized when looking at pictures of really old people that funny things happen to their ears - not merely that the lobes get long and droop, but they get wrinkles and folds, and funny things happen. So I found enough examples of my research to get an idea of how I could make the ears fit in, and I made them out of slush latex.

"The technical problems included the blinking eyelids. Dustin's character had to have droopy eyelids, so how the hell was I going to have them blink without looking stiff? I took the design that I had made for *Dark Shadows*, which had only been a partial success, but I elaborated on that, creating a much better design, with a bigger, longer lid and more accordion-like pleats in the wrinkle folds.

"But the tragedy of the eyes was that it was also the first time I used contact lenses. They were fitted in New York, and we thought they were all right, but when we got to California, they kept falling out every time he blinked. So that night we rushed out to an ophthalmologist who reground the lenses a little bit to make them fit a little tighter, meaning Dustin could keep them in but he couldn't blink, so all my plans to have this wonderful effect of the eyes blinking were lost. I have a copy of the first test which is not very good, and the color is flat, but he's actually blinking, and I said, 'Oh my God, I have a record that the damn things actually worked!'

"The other thing was, I wanted to have a foam latex cap for the bald head, but because of the undercuts, you can't do it in one piece, but I learned from Stuart Freeborn and how he did *2001 [A Space*

Odyssey], where he improvised and he made two overlapping pieces, so I worked out a way in which I could do that ahead of time. I had to do it ahead of time, because I did another thing, which wasn't the first time, because Johnny Chambers had developed a way of pre-painting appliances and he had developed the paint that he would spray on that was based on a rubber cement. So I got the formula from him and he used an Acorn neoprene cement, so I pre-painted the heads and the faces to a certain extent, and colored them with watercolors and various things like that, but they had to be stored. I made them all before the film, and the shooting took six months and these damn things were in storage for six months in a basement in Hollywood, carefully wrapped, but when it came time to use them, they were stiff and the paint had faded, so I had to virtually repaint them. We had done tests in New York, and I thought the makeup looked great, but I realized when I got Dustin made up, the color was just not enough and needed more, so I just put on a lot more color."

The shoot itself may have been a mixed bag in terms of discomfort and difficulty, but Smith gained new respect for Hoffman as an actor. "Unlike practically every other actor I've worked with, Dustin is never disturbed by someone in his eye line. If you're standing there beside the camera and an actor looks in your direction, you usually look away. You don't make eye contact, and that may be sufficient, but a lot of actors like Al Pacino don't even want anybody standing there. I love the line about Pacino on *Godfather II*, where he goes up on his lines - they were shooting an interior - and they cleared the eyelines very carefully and Coppola said, 'What's the matter, Al?'

"Pacino said, 'Oh, somebody was in my eyeline!' 'What do you mean, somebody was in your eyeline?' Coppola replies. 'We cleared the eyelines!' And Pacino said, 'Oh, he was in my peripheral eyeline!' From then on the ADs would say, 'Okay, clear peripheral eye lines!' So it became a joke.

"Because I was always very conscientious, I once asked Dustin if it bothered him and he said, 'No, as far as I'm concerned anybody can stand there and make faces at me if they want to. The energy it takes me to concentrate is good for me, so I use it

positively not as a negative!' That was great, because you could stand anywhere and Dustin would always ask you to tell him anything that you saw and was always willing to accept criticism or suggestions, so we had a very nice relationship."

"We actually went through physical hell on that film, Dustin more than me, of course. There were scenes in which he was playing a derelict where he had to lie in mud for days, soaking wet. There were days in Montana that got up to 110° and we had the scenes up in Canada where it got to be 40 below zero. We could be bundled up, but the actors were all in costume. There were scenes when Dustin would have to crawl through brambles and get full of thorns, so he went through a lot physically.

"I remember Dustin complaining after we had been on the film for maybe four months and the end was in sight and he said, 'Dick, I'm worried, I haven't got any scripts; what am I going to do next?' Before the film ended, he received maybe half a dozen scripts, so they all started coming in at once. He was offered a part playing Hitler and another as Gandhi, as well as two or three others, but he took none of them.

"With Chief Dan George, it was a real privilege to know the guy, because he was all that he appeared to be as Old Lodge Skins and Dustin loved him. I'll never forget in that next-to-last scene, when Lodge Skins doesn't die and the rain starts coming down and he says to Dustin, 'Let's go have something to eat!' or whatever it was. They start walking down the hill in the long pan, and Arthur Penn kept signaling, 'Keep going, keep going!' so they kept going down until they get to another hill going up, and they're soaking wet, and they are staggering up this hill, and Arthur finally said, 'Cut!' They were practically out of sight, and Dustin was furious, because he was truly worried that Chief Dan would have a heart attack.

"I remember there was a wardrobe guy who came over and practically carried Dan back, because it was very rough and steep and harsh, although it didn't look like it from the camera, but this guy literally carried him back because he was exhausted. Dustin was furious, and brusquely told Arthur and the producer that he was going right back to the office, he wanted to meet them there immediately, and he

chewed them out saying they could have killed Chief Dan and if anything like this ever happened again, he was off the picture. I really admired him for that, because he wasn't afraid and very devoted, very kind and considerate and concerned about Chief Dan, so I loved Dustin at that point."

Smith's use of overlapping appliances may be an accepted, even commonplace, methodology nowadays, but at the time, many of his peers were derisive of the technique. It marked a major schism between the so-called 'Dick Smith method' and the more traditional approach used by West Coast artists. "The Hollywood makeup artists thought it was ridiculous because they thought it was unnecessary. What they did before was simply make a whole mask, which I'd done myself with stuntman masks and things like that, and you could put them on, but they were difficult to handle and very difficult to glue around the eyes, nose, and other places. The worst part was the foam latex would shrink, which became noticeable when you were dealing with a big piece, because you would have to stretch it to get it to fit and it would never come up underneath the eyes where it should. It would always be pulled down a little bit, which put a lot of tension on the actor's face.

"I just felt that this way would make it much easier to put on, and secondly, it would allow for that shrinkage. That overlap gave you a little leeway, so it was a sensible approach.

"But because they had done it that way for so many years, and also because I was a 'foreigner', it was easy to ridicule Dick Smith, this young smart-ass kid. The crazy thing is, when I did *Little Big Man*, I was about 46. And when I did *The Exorcist*, I was 50 years old, so I wasn't much younger.

"When I went to Hollywood for the first time to do *Mad Mad World*, I was 40 already, so it does seem strange that they thought I was a kid, but still, I was from the 'East', and not recognized yet, so Terry Miles the old-timer who was my key assistant on *Little Big Man*, virtually handled everybody else, while I just concentrated on Dustin. He was very good at packing up the trailer with all the makeup stuff for the Indians and the wigs and hair and all that other junk, and we got on perfectly well, but I found out later that he

was saying things and ridiculing me behind my back, that this was nonsense and all that, so a lot of that talk must have originated with him. I didn't resent it too much, because I understood, but it hurt a little bit, because I knew it was good and I knew I was right."

One of the newcomers on set was future Oscar-winner Ken Chase, who Smith assigned to actor Martin Balsam. "Dick created that makeup," remembers Chase, "so he demonstrated it to me and then I did the on-set application for the duration. I also made up Faye Dunaway, because they never worked at the same time. Dick was in charge of all the special makeup and someone else was in charge of the rest of the show, and I was the hired gun. I was good at beauty makeup, so they assigned me to Faye, but I was also good at prosthetic application, so they assigned me to Dick as well.

"I was pretty much self-taught, so I learned a lot from Dick and then Stan Winston, because we were close friends, but there was definitely a separation between East and West Coast, which thankfully no longer exists. Dick Smith transcended all of that, because he was so spectacular and so in demand that it didn't matter. I'm sure the unions fought as hard as they could to keep them away, but he was unique."

Smith's techniques may have fallen flat with his old-school compatriots, but they definitely lit a fire under the next generation of makeup artists. As Craig Reardon recalls, "Dick invited Rick Baker and I to come and be a fly on the wall while he applied his revolutionary (which is no understatement) old age makeup to Dustin Hoffman. There had never been a makeup like that before, and already in his corner, I felt, it paid off on my bet with myself that he was simply the greatest. His famous overlapping appliance technique was invented for this makeup and later became standard operating procedure."

"Watching Dick apply the *Little Big Man* makeup was the first time I ever saw *any* makeup artist apply anything other than stuff I had tried on myself," adds Baker, "so it was a learning experience to see how the master did it and how it was really done.

"Dick later gave me some of the appliances from *Little Big Man* that I used to stare at, *this* close to my face, looking at all these little details and wrinkles that

were beautifully sculpted. I had no concept how he could possibly do that."

"I remember Dick telling me tales about Dustin Hoffman on *Little Big Man*," remembers Linda Preston, an assistant on *Spasms* over a decade later. "He said in one scene, Dustin was leaning over and had a running nose, and later that month, they needed to shoot another close-up for that scene, and Dick spent days playing with all kinds of goo and liquids to mimic the runny nose. One morning while making breakfast, he started playing with egg whites and came up with the perfect substance. Proud that he had come up with a plan, when it came time to shoot, the director said not to worry that no one would notice a runny nose! But that was Dick. He paid attention to details and worked tirelessly until he came up with a solution."

"Dick was a unique talent," offers Chase. "He used to sit on the set and take a little ball of wax and carve likenesses and give these little sculptures to the actors as gifts. He was a very talented guy and very scholarly, very learned, and the work he was doing far exceeded what was being done then."

Looking back, Smith says there is no question that *Little Big Man* was a career landmark in terms of technology and techniques. "I would add though, I once did a breakdown on the techniques I used on *Amadeus*, and I found that I could trace back eight or ten innovations that I used on *Amadeus* back to *Little Big Man*, *The Exorcist*, *The Godfather* and even further into the past, so that was truly a culmination of the various innovations I had made along the way, and *Little Big Man* was about halfway.

"I think the sculpture I did for Dustin's old age makeup was the best thing I had done to date in terms of the design and richness of detail, so I was really pleased with the design and sculpture, and I'm very happy with the way I dealt with the neck and the mouth, so that was all positive.

"The disappointments are basically two: the contact lenses, because of the trouble that prevented the eyelids from really showing off, and the other thing was the lighting. The cinematographer, Harry Stradling Jr., was used to shooting westerns and he was very literal-minded, so his idea was that Dustin was sitting there and there are no lights on, so the

only light source was a window in the room, so that's where the light was coming from and that was the only place where he could put light on his face. It was one, big, flat light with no backlights, nothing interesting, no cheating, nothing. When I protested, he begrudgingly put in a red light as if it was coming off of the tape recorder; this little red light they had on reel-to-reel tape recorders in those days, so there was a red light on one cheek, which wasn't too bad, but that was the extent of his creative imagination.

"There was also the fact that Arthur Penn wanted the first shot to be a zoom. They couldn't dolly in this place, so they had to use a zoom, but you can't put diffusion on a zoom, so the first shot of Dustin looks makeup-y, and you'll notice the other shots look better. And there was the fact that Arthur cut the ending the way he did. Dustin did some great takes, where the eyes were so alive, and you could see the tears ready to come out. He didn't cry or overdo it, but the heartbreak of this old man was there so wonderfully on Dustin, so just to have that fucking voice-over after all that time and just throwing the rest of it away."

Did Smith's successful new-school techniques ultimately silence his old-school critics? "They did eventually, because the film got a lot of praise, and is still highly rated. Several years ago, they were having some kind of cinema seminar at the University of California, so they were showing several films in this new screening auditorium with a huge screen and a wonderful projector, and they showed a print of *Little Big Man* that was in good shape, so I got to see it as I had never seen it before. I was sitting in the middle, and when I saw that enormous face, it was better than I'd ever seen, so it was an enormous thrill.

"I really feel very good about the whole experience of *Little Big Man*, as tough as it was in many instances, physically and tiring and so forth. First of all it established my credentials in the industry more than anything I had done up to that point. A lot of the old-time makeup artists thought that what I had done was unnecessarily complex.

"The business of the overlapping pieces was a philosophy that many of them didn't think was necessary. Makeup artists talked about what I had

done so it went around on the grapevine, and of course the makeup artists I worked with were interested and I think truly impressed, but there was a certain amount of jealousy. I did come out to Hollywood to do a very important makeup. It was the most critical makeup to be done in many, many years so the fact that I got the job as an Easterner, at that time I was not that well known, so it did do that for me, and it got me the respect of my peers and also from producers because obviously everyone saw it so it was great publicity, no question about it, and it really helped my career. It was like winning an Oscar. My relationship with Dustin was also good and led to further contact and work so I accomplished everything that I set out to accomplish from a creative standpoint."

Perhaps just as importantly, the film cemented Smith's relationship with Hoffman in a big way. "After *Midnight Cowboy*, Dustin requested me for *Little Big Man*, and really helped me get the terms I wanted.

"It's funny, because it shows you how different money was in worth in those days, when a top makeup artist in Hollywood - this is *Little Big Man*, so this was 1969 - got a flat \$750 for a 60-hour week. It was five days, and you didn't get any overtime until after 60 hours. I said I wanted \$1000 a week, and they said they couldn't do it, because it would be establishing a precedent, but what they finally did was give me a \$250 a week rental, which was not on the salary, and they put it on the books that way so that it wouldn't break the precedent; so I got my \$1000."

There was another bonus that was totally unexpected. "We were working on *Harry Kellerman [Who is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?]*," Smith remembers, "and Dustin said one day, 'Dick, I got the first contract on *Little Big Man* where I will get a percentage after a certain gross, and I think it's going to happen. We're going to make enough money, so I'll be getting some of it, and I want to give you some!'

"I was very startled, and said, 'Dustin, you don't owe me anything, I got well paid on *Little Big Man*!' He said, 'No no, I'm going to give you a little bit!' and some time later, I got a check in the mail from his accountant, saying 'This is one percent of Dustin's recent receipt,' and it was thousands of dollars. And from then on, either quarterly or semi-annually for maybe ten years, I got a check. I have no idea about the total amount, but I kept getting these checks, and they were always for several thousand dollars. I must have gotten 50 to 100,000 dollars that way."



Right: A dapper Dick Smith, posing in his meticulously tidy makeup room

Photo courtesy of Douglas Smith

CHAPTER V:

THE SEVENTIES

1970

HOUSE OF DARK SHADOWS

When Dan Curtis decided to direct and produce a feature film version of his Gothic TV soap opera, he asked Smith to reprise the old age makeup he did for Jonathan Frid in the TV series. Working on the movie version allowed him to be a bit more ambitious than the more restrictive television format, not to mention the fact that he was able to reuse the bald head and folding eyelids he had created for Dustin Hoffman on *Little Big Man*, as well as some of the pieces he made for Frid three years earlier. "The original TV show was a rehearsal of sorts for *Little Big Man*," he remembers, "and years later when the scene was repeated in the *Dark Shadows* movie, I used the eyelids I made for Dustin, so I guess it all paid off in the end.

"This time, we didn't need the wig to identify him [Frid]. I had decided, and Dan Curtis approved it, that he would look more formidable without the wig, which softened him."

Smith also got to create some realistic-looking bite marks at the request of Curtis, who hated the traditional tiny bites normally seen on a victim's neck. "He said, 'I want it to look like the teeth have *really* dug in there! I don't want two little holes; I want *all those teeth!*' so I said, 'Okay, I'll see what I can do.'

"I sat down with my plastiline on a plaster neck, and I'm modeling clay, trying to make what look like teeth marks in flesh. I even bit the damn clay, but teeth marks in clay don't look anything like teeth marks in flesh, because they're too sharp.

"So I'm struggling with the damn thing, but I can't sculpt it to look lethal, and that's when my wife called me for dinner. She's not quite finished yet; she's just throwing in some breaded veal cutlets, and one of

them is lying in the flour ready to be bread-crumbed and I said, 'Wait, don't cook that!'

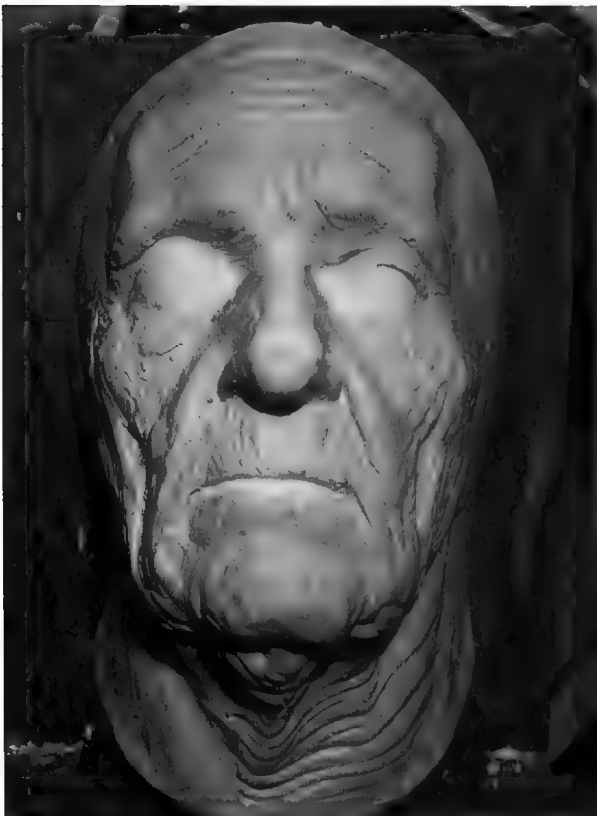
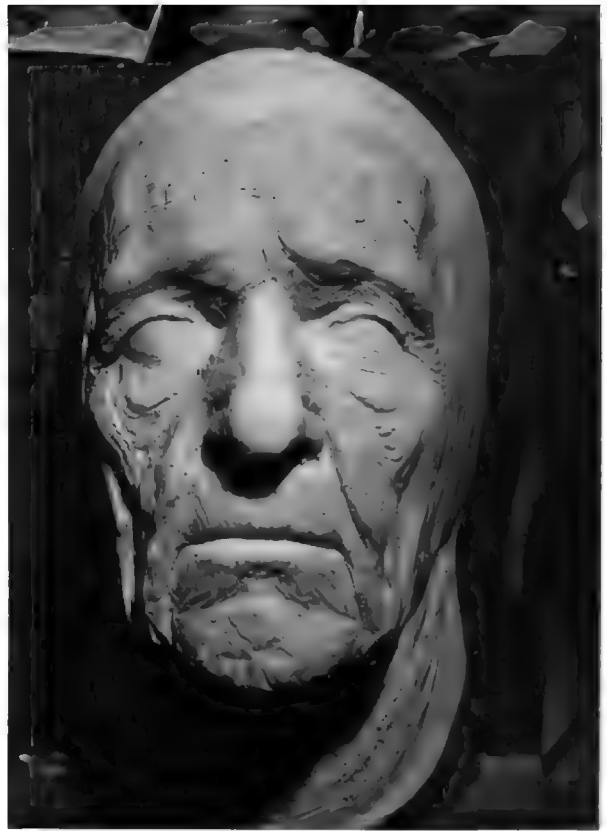
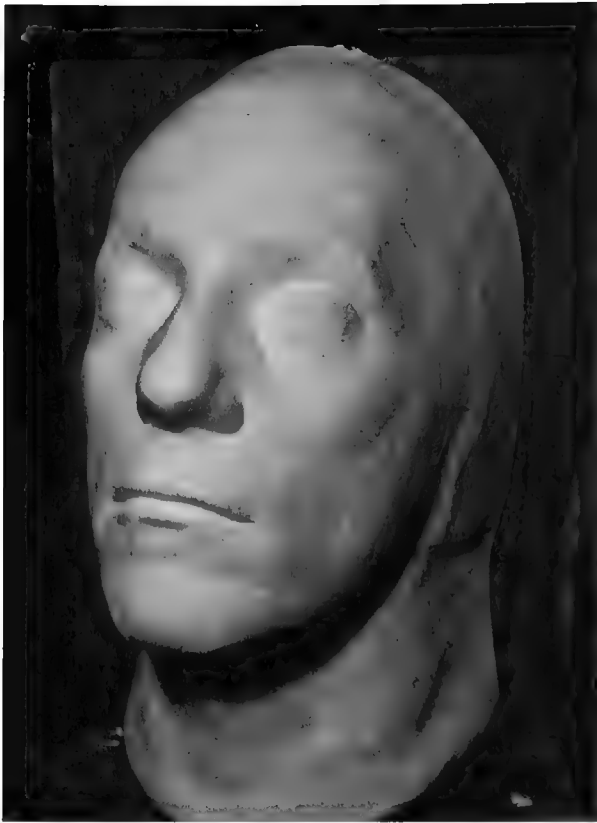
"After supper, I bit the veal cutlet and made a cast with my facial alginate material. I made a negative of the bitten veal cutlet, and from that I made a wax duplicate, exaggerating the canine aspects of the bites, and that's what eventually became the appliances that went on the neck."

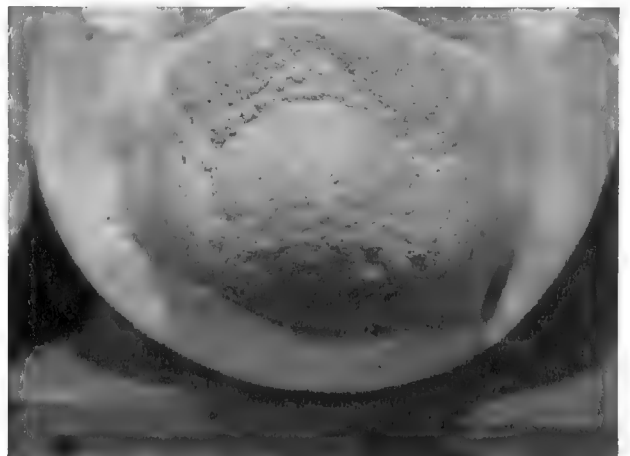
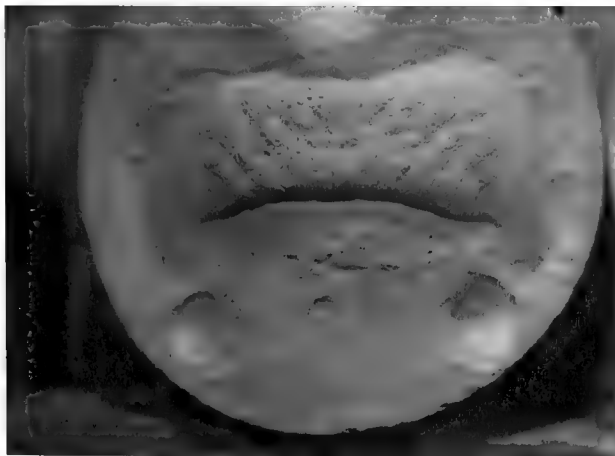
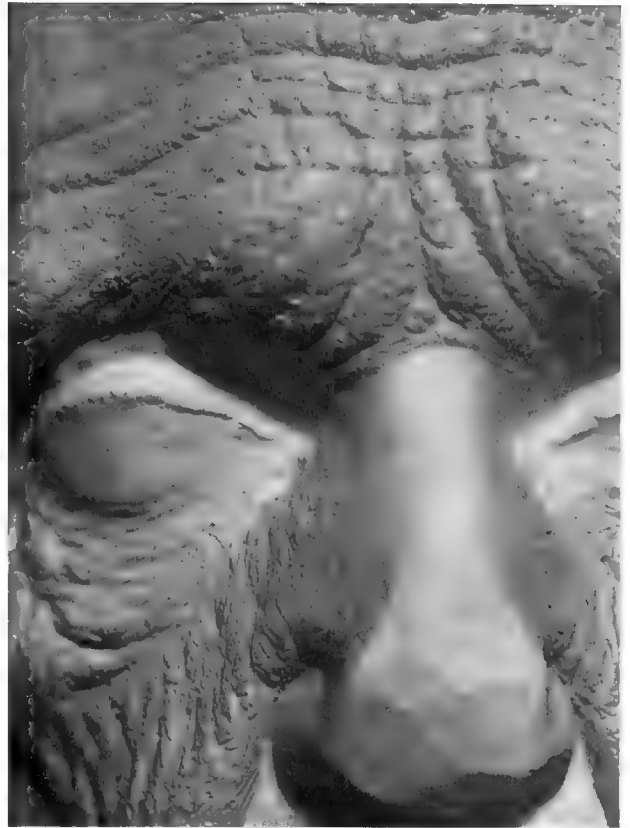
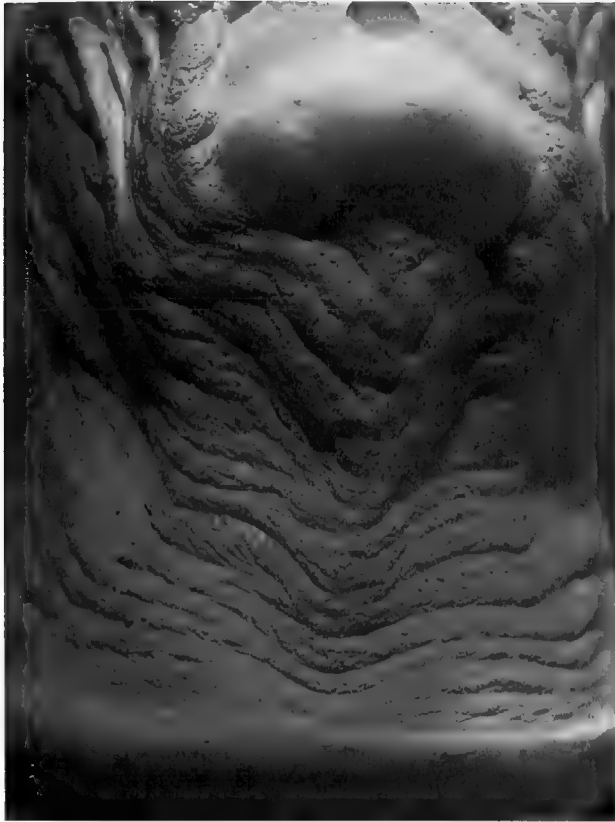
Actress Kathryn Leigh Scott has fond memories of Smith. "He was a wonderful makeup artist, one of the best," she told the Collinsport Historical Society in a July 2014 interview. "I still have the latex scar he made (using a veal cutlet pierced with a meat fork as a mold) for my neck after Barnabas (in Dick's old age makeup) bit me."

WHO IS HARRY KELLERMAN AND WHY IS HE SAYING THOSE TERRIBLE THINGS ABOUT ME?

A less dramatic aging makeup was required for this offbeat comedy, in which Dustin Hoffman played a middle-aged composer/musician coping with loneliness. Subtle eye bag and nasolabial fold appliances were complemented by old age stipple around the eyes, a graying mustache, sideburns, and a curly wig (set back behind the actor's own hairline finished the look.

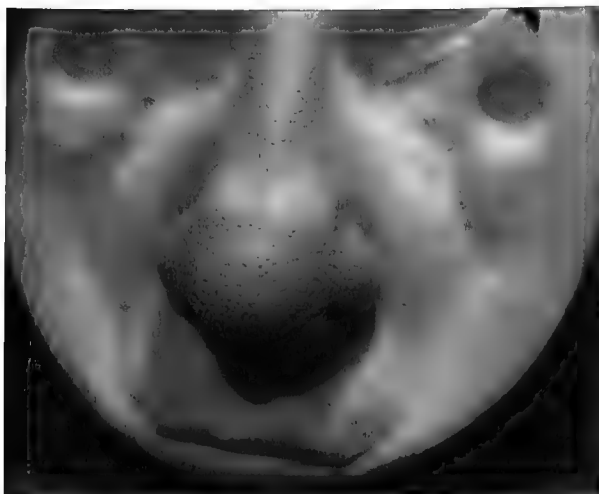
The final skiing sequence was shot at a remote Canadian resort, where Smith's occasional love for practical jokes reared its head. "It was a pretty forgettable film," remembers Douglas Smith, "but they were at this nice lodge for wealthy skiers in order to do this last shot. It was a limited crew, so they had two helicopters taking the director, assistant director, the actor, cameraman, assistant cameraman and Dad, as well as a bunch of equipment.





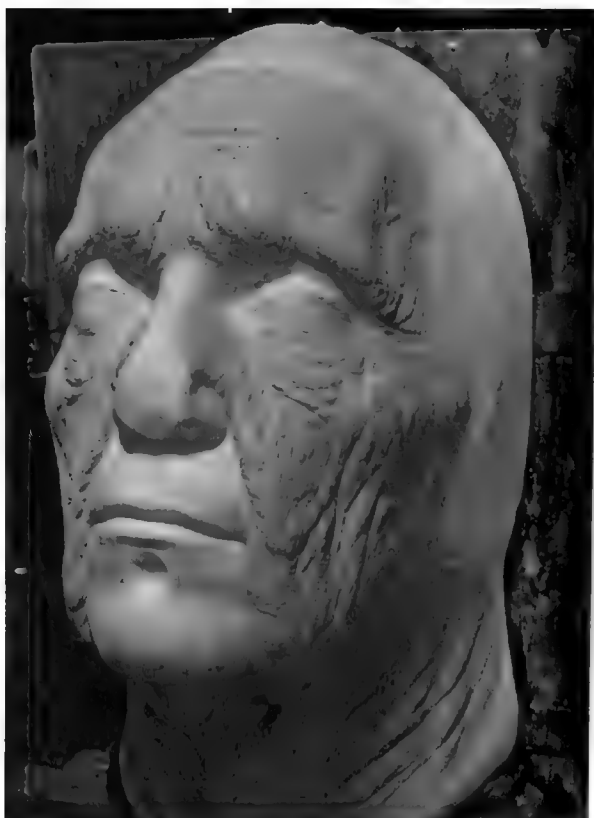
Makeup appliance details including upper lip (bottom left), and chin (bottom right), *House of Dark Shadows* (1970)

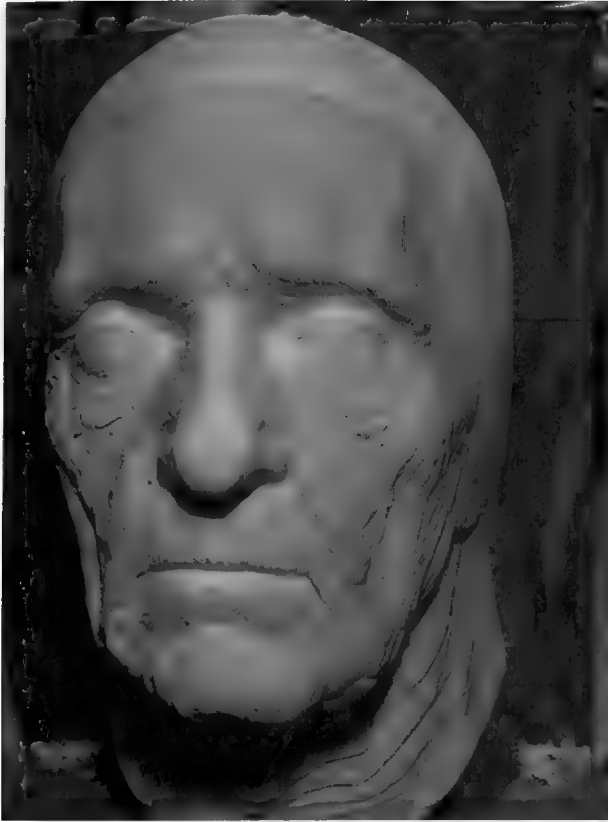
Photos on this and facing page courtesy of Todd McIntosh



Above and right: Old Barnabas nose and cheek details,
House of Dark Shadows (1970)

Below and below right: Front/side details

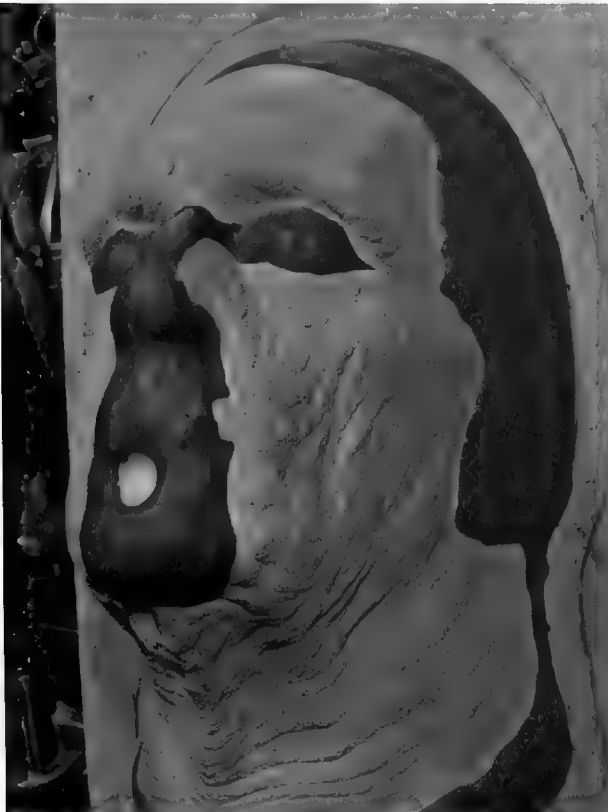


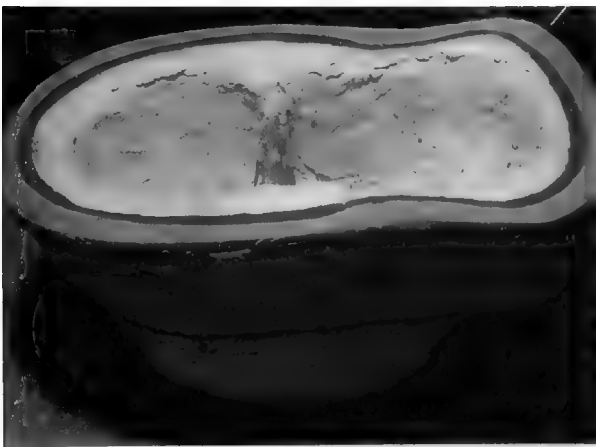
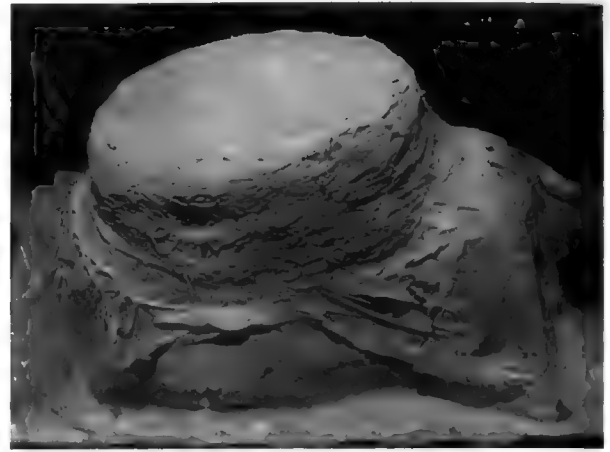
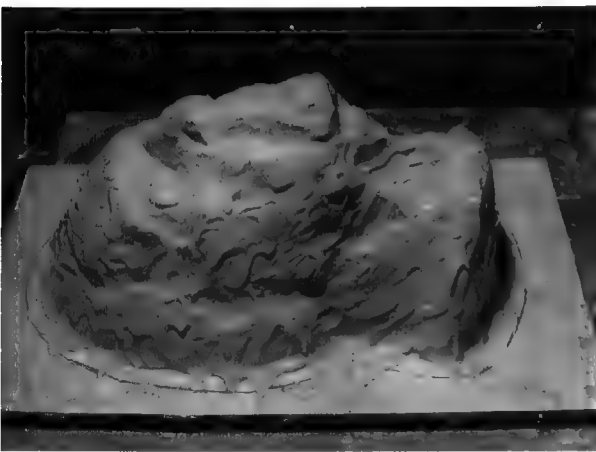


Left and above: Face and hand sculptures,
House of Dark Shadows (1970)

Below left and right: Facial prosthetics

Photos on this and facing page courtesy of Todd McIntosh



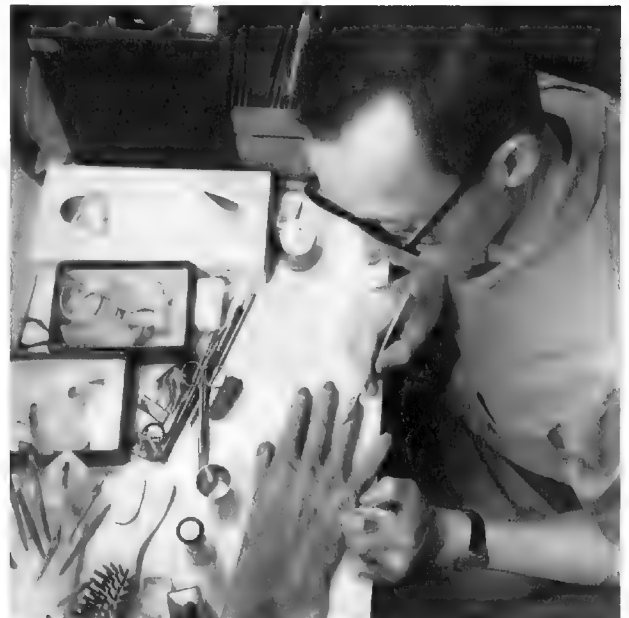


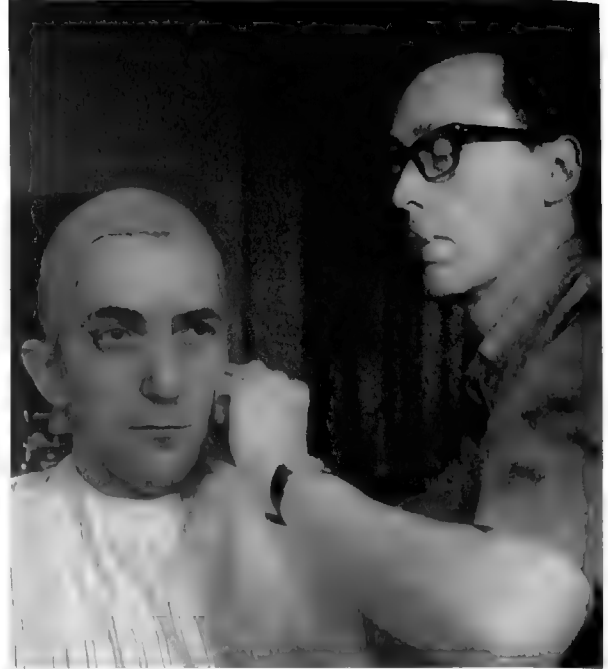
Molding the old Barnabas hand and facial appliances,
House of Dark Shadows (1970)



Smith sculpts the old Barnabas hand appliances,
House of Dark Shadows (1970)

Photos on this and facing page courtesy of Todd McIntosh





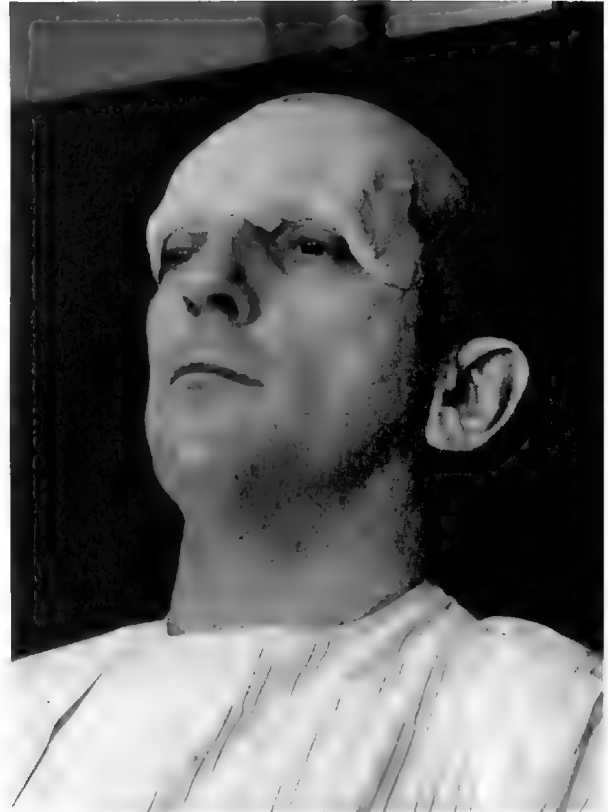
Left and above: Actor Jonathan Frid being prepared for old age makeup application, *House of Dark Shadows* (1970)

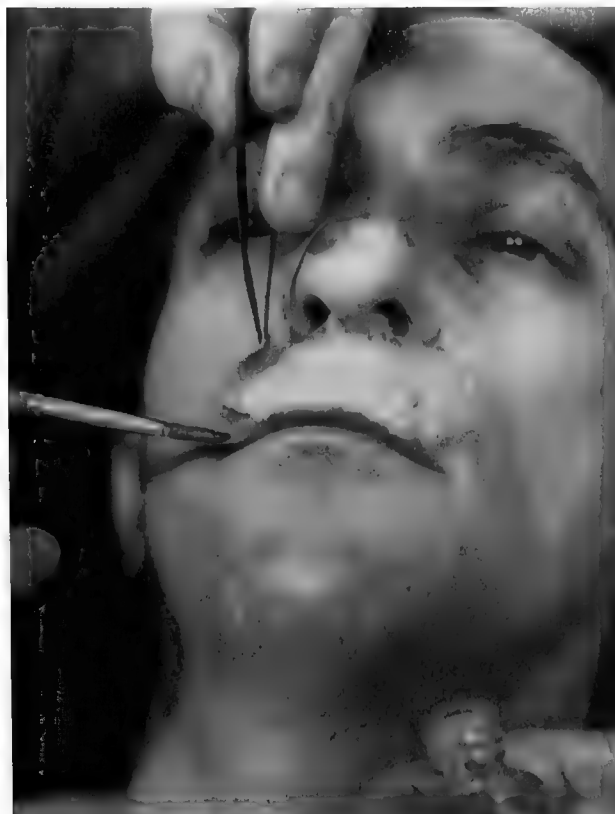
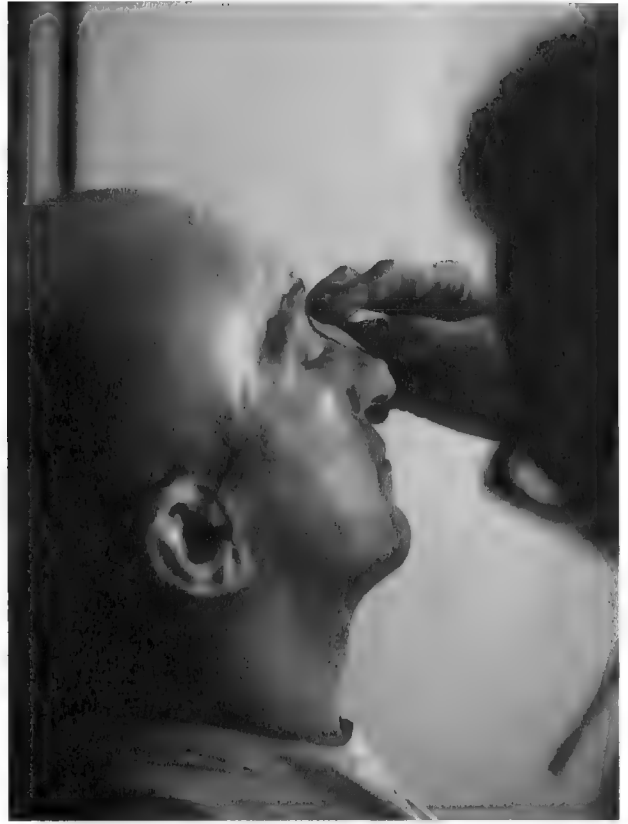


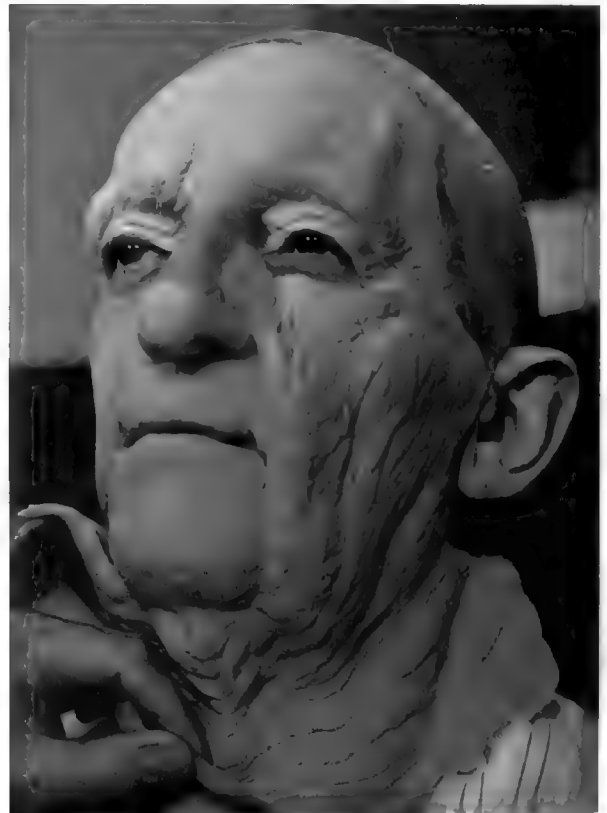
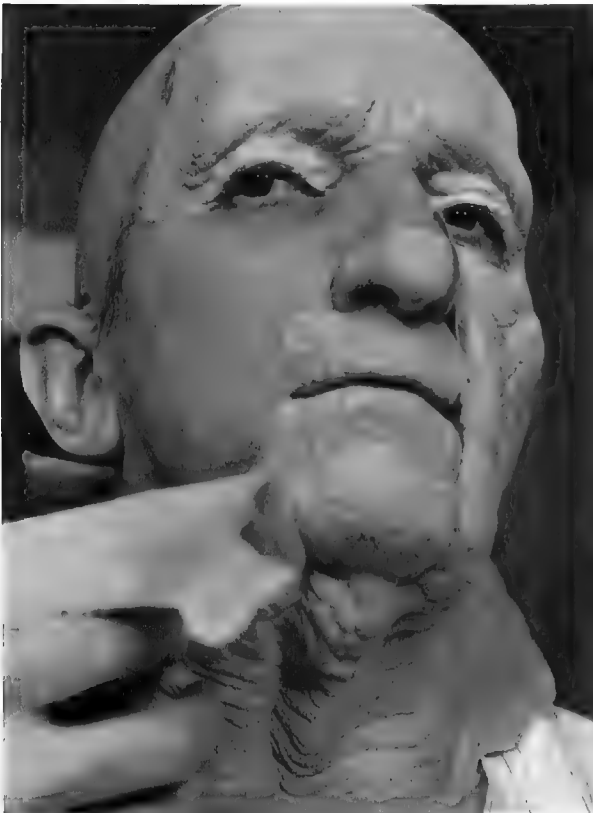
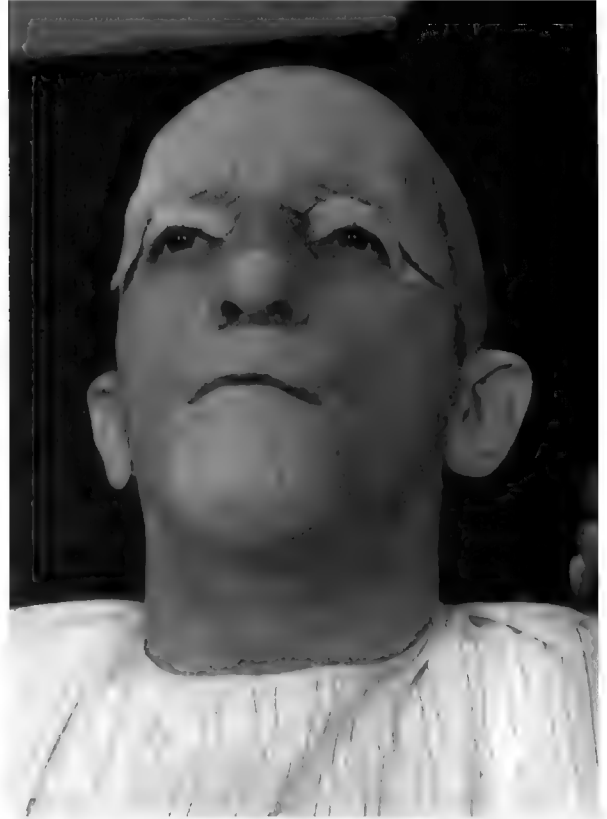
Above and right: Frid's forehead piece applied

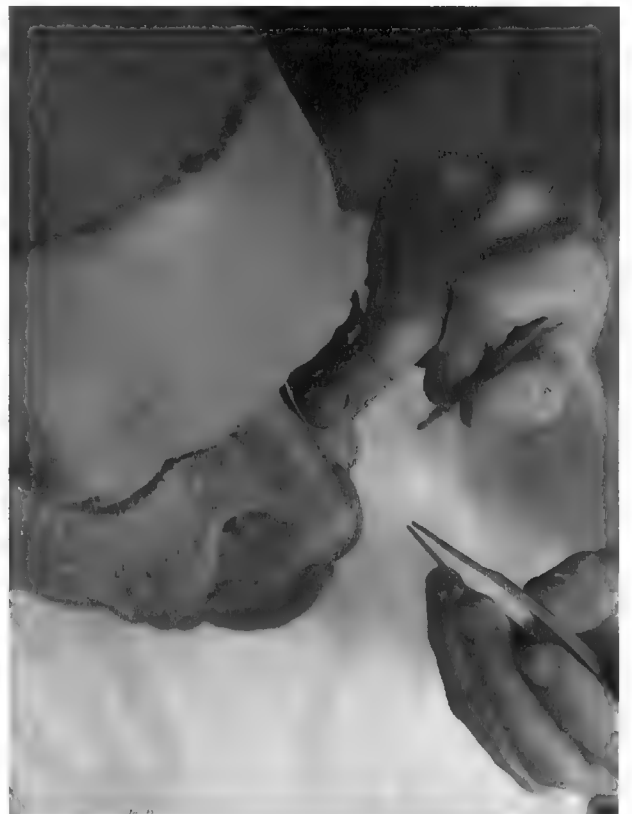
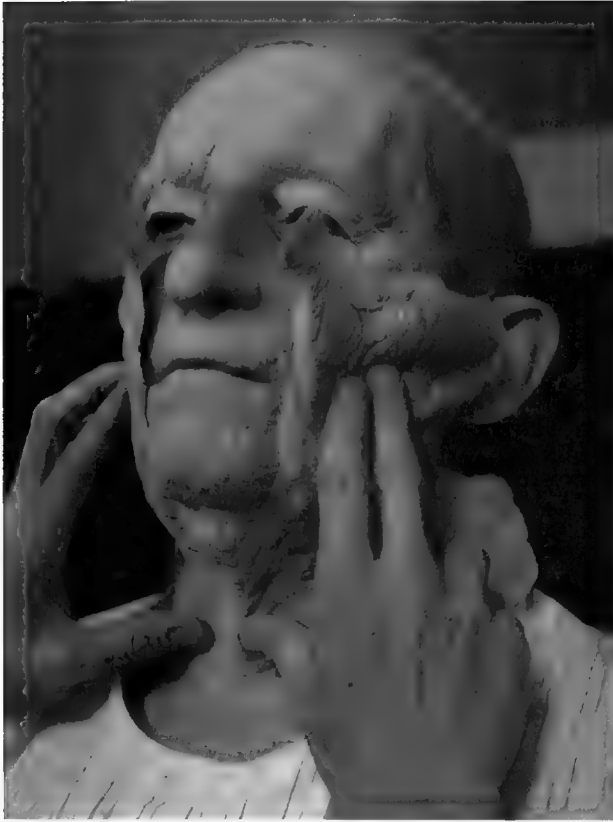
Facing page: Applying smaller facial pieces to Jonathan Frid

Photos on this and facing page courtesy of Todd McIntosh



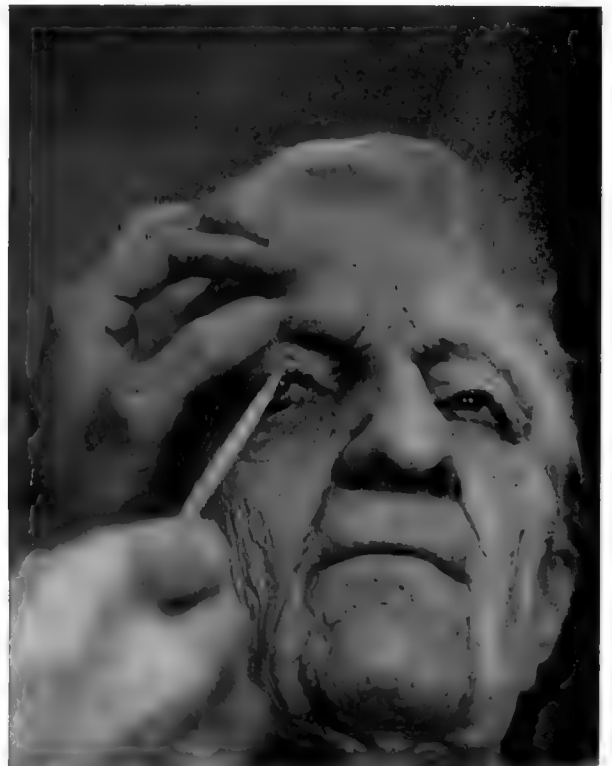
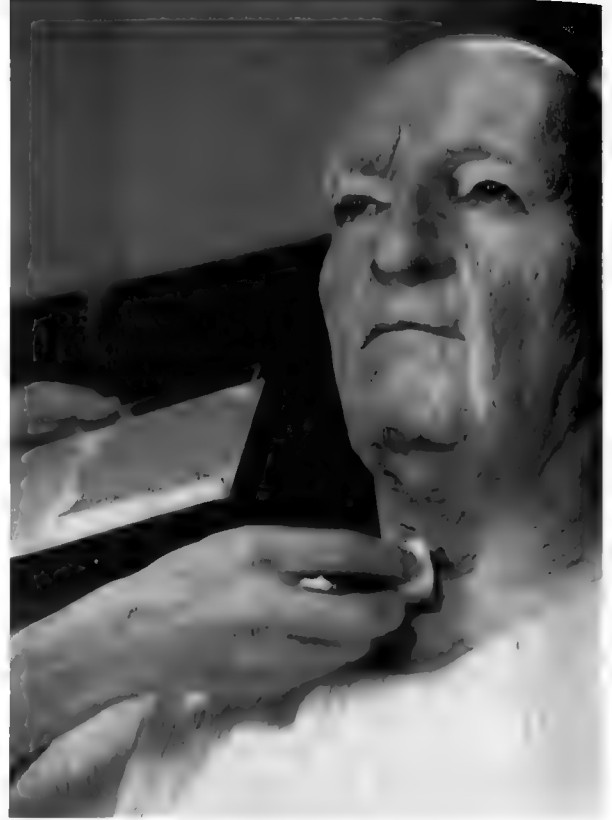






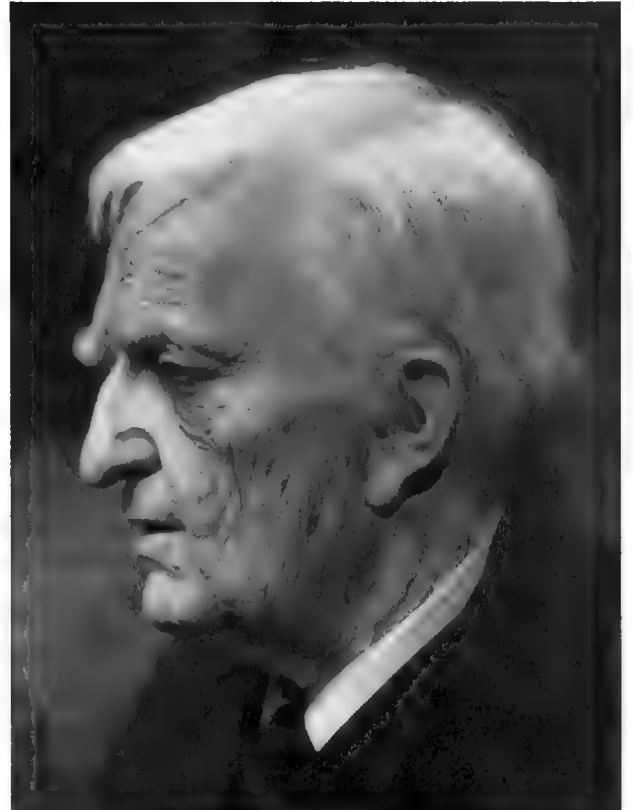
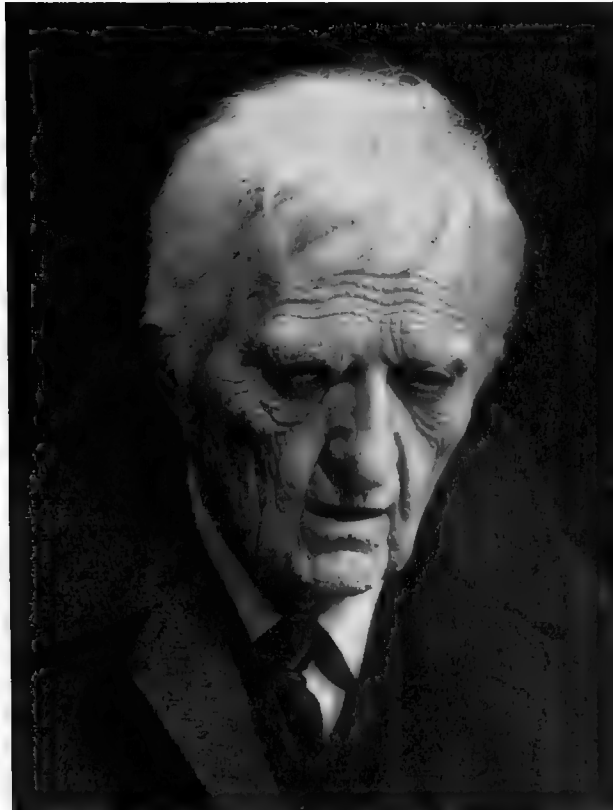
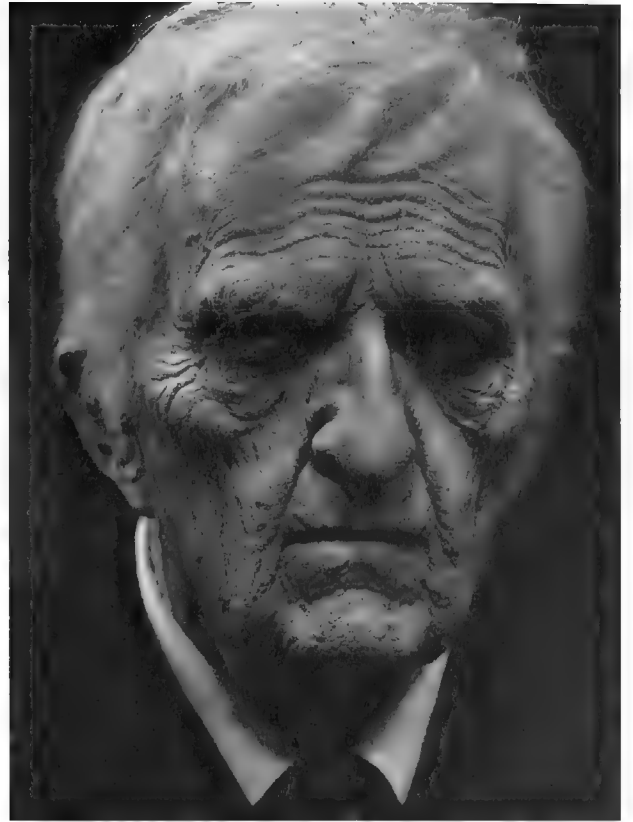
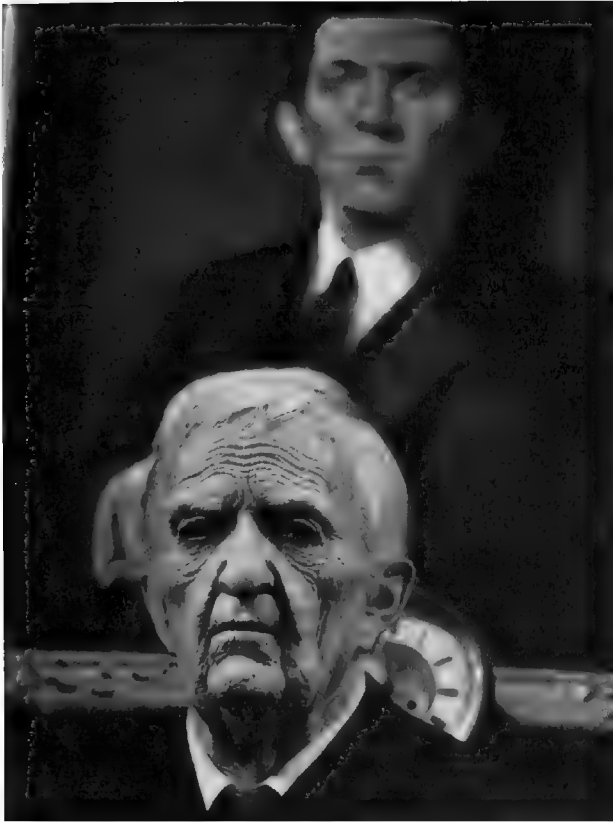
Finishing the larger cheek/facial and forehead pieces on Jonathan Frid's old Barnabas makeup, *House of Dark Shadows* (1970)

Photos on this and facing page courtesy of Todd McIntosh

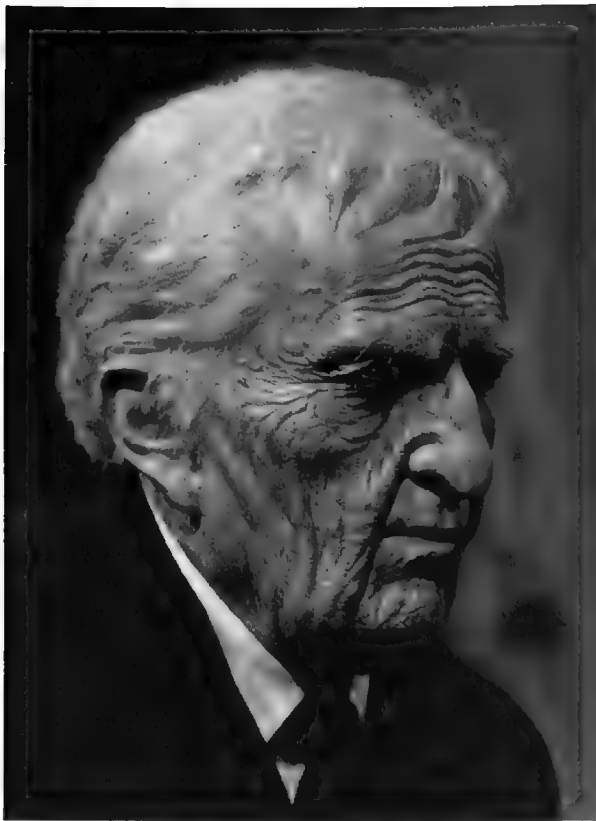


Adding the final touches to the Barnabas Collins makeup on Jonathan Frid, *House of Dark Shadows* (1970)

Photos on this and facing page courtesy of Todd McIntosh



The finished Barnabas Collins makeup



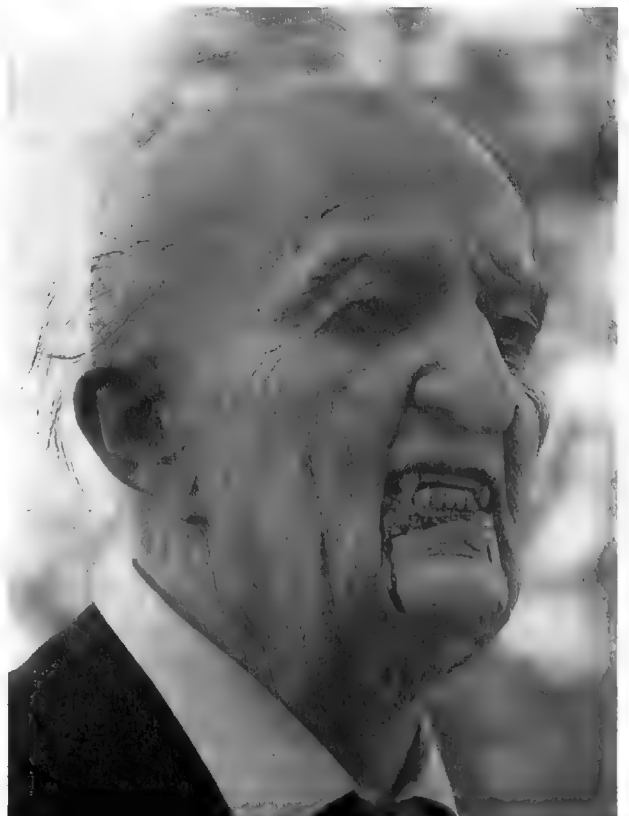
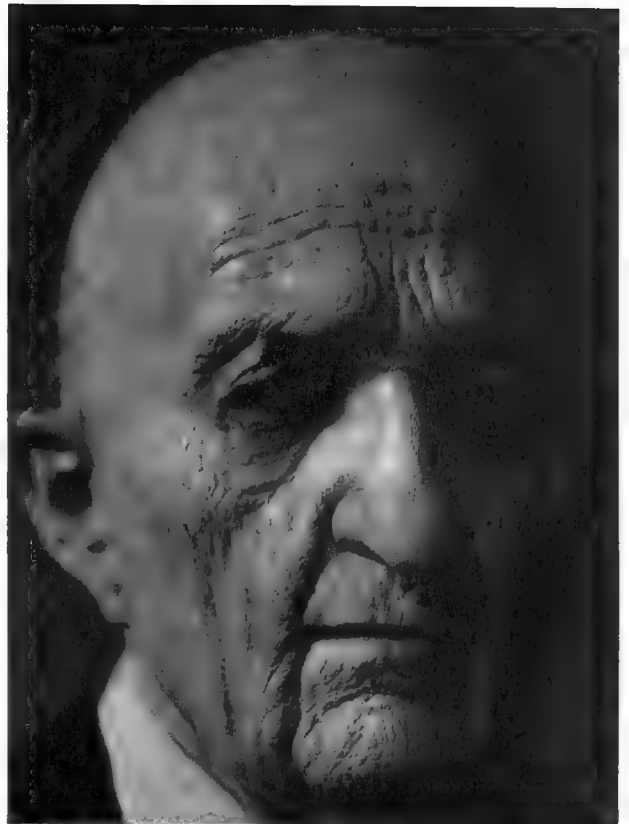
Left: Smith's work on Frid was a forerunner for future old age makeups

Below: Detail of hand appliances

Facing page: Final, most extreme stage of the Barnabas Collins makeup on Jonathan Frid, *House of Dark Shadows* (1970)

Photos on this and facing page courtesy of Todd McIntosh





"They shoot the scene, but it's so white that the helicopter pilots have snow blindness and nothing to see for scale, so they drop these dark-colored sandbags in order to see something as they descend to the ground; that's how white it was.

"They get done shooting, and the helicopters go off to refuel. One of them comes back, and the pilot tells them that one of them had a problem and they're working on it, so 'I'm going to have to ferry you guys back in this one!' They now have to make three or four trips, so they load up the equipment and make the first trip with the most important people. They make the second trip, with the next most important people, and finally they said, 'Sorry, Dick, you have to stay here with the rest of the equipment!' So he's standing there feeling a bit strange, because he's the last person, and what if *that* helicopter breaks down? He's got at least an hour to think about it, if not more, but he's also got to do something to keep warm and just keep his head going, so he wonders 'Okay, what can I do?'

"He finally thinks, 'I can stamp out some letters in the snow!' and the obvious thing to do is 'Help', which is funny, but he rejects that because he didn't want some other person flying over to put out an emergency call and have the Canadian Mounties come out, and it also has to be short, so he starts stamping. And knowing that it's Dick Smith, you just know he's figured out some way to do it with very straight lines and wide enough to be seen, so he's stamping and having fun, and as the helicopter finally descends, they see over the vast, white pristine landscape the word 'FUCK!' By the time the helicopter picks up him and the equipment, the letters are now something like 40 feet wide, so it was huge.

"When they get back to the lodge, everybody is giving him a look with a sidelong grin because they've all heard about this giant 'Fuck' in the snow!"

1971

THE GODFATHER

Writer/director Francis Ford Coppola's sprawling epic about New York's Corleone Mafia family, led by aging patriarch 'Don' Vito Corleone (played by

Marlon Brando), was a milestone in Smith's career, but a difficult project at times. "On *The Godfather*," he explained in a 1990 interview, "there was very little time for preparation, and because of the way Coppola worked - he likes to be very spontaneous - things were kind of winged as we went along."

In addition to designing and building the film's complicated makeup effects, Smith also had to oversee the looks for the entire cast, notably the transformation of Brando (then in his mid-forties) into the older Corleone. Robert Duvall needed a small hairpiece (and a slightly thinner appearance for his 1950s scenes), while Al Pacino got appliances to create the effect of a broken jaw including a swollen cheek. Smith also designed a look for Pacino that subtly aged him over the course of the film. The progression was virtually imperceptible unless one was to compare scenes from the beginning and end.

It may simply have been geography rather than talent that landed Smith, an East Coast resident, the job. "That was probably the main reason," he acknowledges. "The compound was out in Staten Island, and the film was shot in New York streets for the festivals and so forth. The studio was a horrible studio on 110th Street over on the East Side, which was on a terrible road; if you parked on the street, they would take your battery!"

"I don't remember the circumstances of getting the job, but the big thing was aging Brando. As you may recall, Coppola had contended with the heads of Paramount regarding the casting, because they had very different views. As far as they were concerned, they were not interested in Brando, but Coppola was, so he went over to England where Brando was shooting a film. At that time, for the first time in his life, Brando had gained quite a bit of weight, so [they did a screen test] and Phil Rhodes put cotton in his cheeks and that sort of thing. Brando did this imitation of the Godfather and Coppola brought it back and said, 'I've got the Godfather!'

"They said, 'Who?' and he said, 'Wait until you see it!' so he played it for them, and they said, 'You're right, he's great, who is it?' They didn't know it was Brando, so that's how he got Brando.

"I was then sent over to England or Paris where Brando was on location, and had a meeting with him

to discuss the makeup. I did most of the talking, and showed him pictures of my work and showed him an appliance, and Brando listened very politely and said practically nothing. I didn't know what the hell he was thinking, but I thought it was all agreed, because he never disagreed with anything I said or proposed, so I went back thinking, 'That's it; we're going to do an appliance makeup on him!'

"I don't know whether or not I cast Brando's face there or whether it was back in New York, but I did cast his face, so the next step really was that we got down to casts and started our preparation. Brando was in town for a bit, and he said very nicely, 'You know, Dick, I don't think we need to go in for all of that!' Maybe he was even frank enough to say he didn't want to sit in the chair for three hours, but I had been very truthful about everything, so he said, 'Why don't we try a little of this and that and the other thing?'

"We tried old age stipple and various things like that, and then worked out this bit with the dental plumper. That was a trial right there, because Brando was never around long enough to really get anything fitted. He would come and go, so he was only in New York for a few days and then he'd disappear, and we didn't get him again until we were ready to shoot."

For the actual aging of Brando, Smith decided to adopt a 'less is more' approach. "It's easier for the actor; it tends to look more natural and so forth, and takes less time to put on. Marlon was willing to sit in the makeup chair as long as needed, but no longer, so we created a makeup that wouldn't require three hours."

The solution was to use a carefully applied quantity of old age stipple to wrinkle the actor's skin, starting from the eyes and moving outward across his face. "At the eyes for example," he explained in *The Godfather Legacy*, "we would apply the latex to Marlon and then pull up the skin above his eyebrows as high as it would go. With the latex applied, the skin can't return to its original shape, so it buckles and forms wrinkles of varying thicknesses depending on the amount of latex."

In the original makeup test, Brando reportedly stuffed his cheeks with Kleenex to give him 'the look of a bulldog', but for the daily application, Smith worked with dentist Henry Dwork to create a set

of dental 'plumpers', which fit into the sides of the actor's mouth and up against his teeth. A metal band attached to the plumpers wrapped around the base of Brando's teeth, while the ends wrapped around his molars. They also had the added effect of pushing his lower lip out slightly.

"Dick was originally going to use appliances," recalls former Smith protégé Peter Montagna, "but Brando, for whatever reason, didn't want to go with appliances, so Dick figured, 'Well, if I can't create the look from the outside, I'll create it from the inside!'

"He remembered how Brando stuffed Kleenex in his cheeks at his audition, so that's when Dick came up with the idea of using the plumper, which gave him the same effect as an appliance. Whenever he was confronted with something, he never backed down and always came up with a solution, never taking no for an answer."

"The plumper was made and sent to Brando in California," continues Smith, "where the dentist put stuff on the pads in his mouth that just squeezed his cheeks, so in effect he flattened the pads, which didn't do them any good. When he came to start filming and arrived on the set on the morning of the shoot, the plumpers were worthless because the shape was all wrong, so - maybe I saw him the day before - I got my stuff to put them back in his mouth, hand-form them, sand them and shape them and so forth, so that's where we did the first scene.

"That scene was with these brand-new untested plumpers, which were actually a little too big and too obvious so I cut them down. Over a period of several days after I saw the dailies, I started whacking them down. I couldn't do it drastically, not in that scene; in other words, I could hardly do anything in the big opening scene because if I did it conspicuously enough to satisfy me, it might be *too* conspicuous and wouldn't match, so I had to bide my time and [change them] whenever I could. It was a subtle thing, so nobody could ever really say that I had changed them."

To complete the look, Smith combed the actor's own hair back to give it a more balding appearance, and added a few gray streaks to the hair and mustache. He also gave Brando's teeth a slight yellowish tint to make them appear discolored.

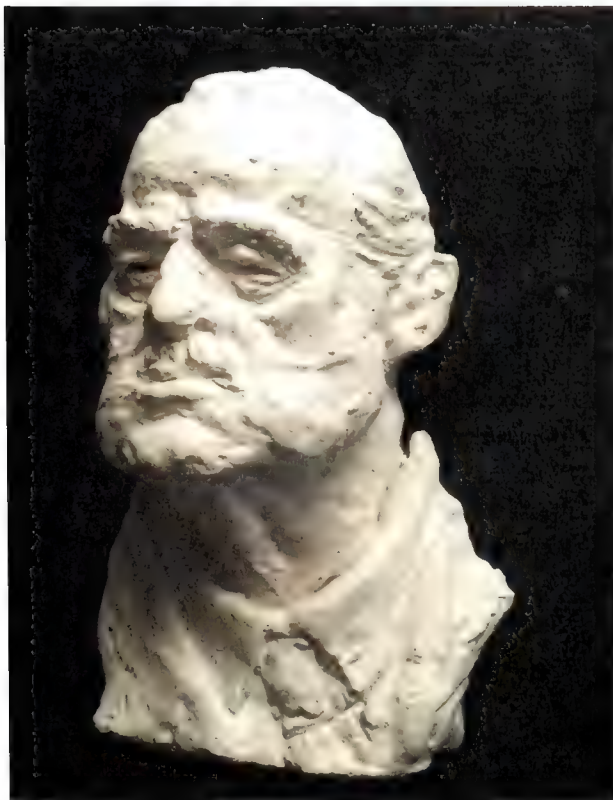


Left: Smith applies Marlon Brando's Don Corleone makeup with the actor's personal makeup artist, Phil Rhodes, *The Godfather* (1972)



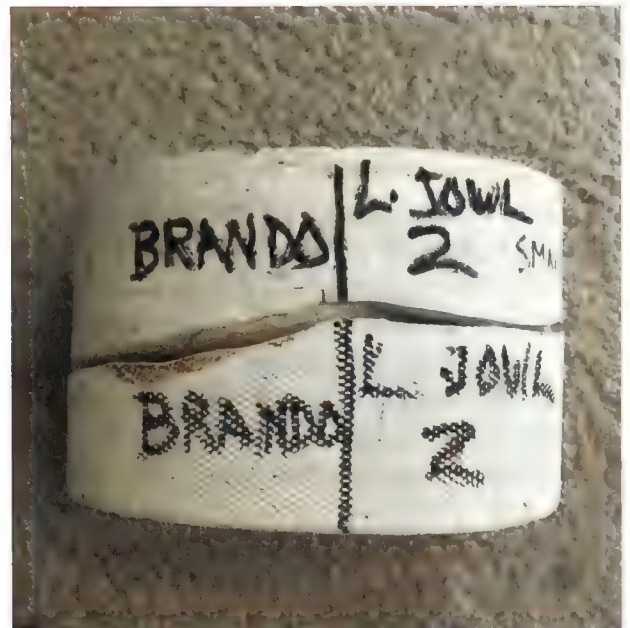
Left: Smith adds a bit of color to the finished Brando makeup

Photos on this page courtesy of David Smith



Above: A rough Brando maquette. Smith often kept busy on set by making these miniatures

Photo courtesy of Mark Viniello



Top: Rhodes supports Brando's head, whilst Smith applies latex ageing stipple to his neck

Photo courtesy of David Smith

Above: Smith's unused jowl appliances mold for Brando's Don Corleone makeup, *The Godfather* (1972)

Photo courtesy of Mark Viniello

"Brando had been very clever, and his own hair was a really light blondish-gray which photographed almost white, so he went and had it dyed, except for the pieces of hair at the temples and along the front hairline, so he would have natural gray streaks over dark hair. They weren't quite white enough in spots and they weren't quite in all the right places, but all I had to do was take a brush with a little hair whitener and add a couple more white streaks.

"So Brando had gone ahead and planned it all out, and I don't even remember when he did it, but he came in that way, so it was his idea and a good one. I didn't worry about it too much, but because what he was basically doing was darkening his hair, I would just have to put in a few streaks, more maybe if it didn't come out the right way, so I probably approved it and said, 'Yeah, it's a good idea, go ahead!' and just touched it up a little bit.

"It was just a matter of putting a little gray in his mustache which he grew, and in his eyebrows, and then a couple of coats of old age stipple. It was George Bau's formula, which was a pain in the ass, because it wasn't waterproof or sweat proof. Brando wasn't a sweater, thank God, even though we were outside and it was hot, but every so often a few drops of perspiration would wet the underside of the rubber and turn it white, so I would have to go in and paint it out, but I tried to make sure he kept cool."

The 'less is more' approach worked beautifully with Brando, who wanted to spend as little time in the chair as possible. "We must have done at least one stipple test somewhere early on although I have no pictures of it, but I also imagine I had prepared an appliance piece as a backup, which we put on and looked at and decided it wasn't as natural-looking as the stipple. Brando might've been aware of the technique - it was the only other way to go and that was it - and Phil Rhodes was his personal makeup artist and an old friend of mine. Phil had been with Brando for years and was a former actor who became a makeup artist and had worked for me at NBC years before. Phil was a very easy-going guy, who loved books; he was really an intellectual, and in Billings, Montana when we were shooting *Little Big Man*, he came in on the first or second day wreathed in

smiles because he had been to the Billings Library and pronounced it a great library, so he was happy. Nobody on the crew went to the library but Phil Rhodes, and if you couldn't find Phil on set or out in the field, you would look for some relaxing, shady spot; the only one was under one of those big trucks, so you would look under there until you finally found Phil. You would look everywhere and no Phil, but then you'd look under one of those eight-wheelers and find him underneath with a tarp or a blanket he had got from props, up against one of the wheels in the shade, reading a book. Phil had a charming and entertaining manner and was very erudite, and Brando loved him.

"Anyway, Brando's makeup worked out to be an hour and a quarter, and Phil would help me put it on so it went very quickly, so that's who you see with me in the stills, it's Phil Rhodes with a mustache. He's a very dapper looking guy; in fact if you ever see *Sayonara*, Phil is the medical officer at the beginning of the film who tells Brando that he's been under stress and he's got to take some R&R in Tokyo."

For Lettieri, who played Sollozzo, and who wore a dental bridge to replace two teeth, Dwork created a new bridge with a gold crown on one tooth and an open-faced gold shell on the other. And for James Caan as Sonny, Dwork built out the front of the actor's cuspids to give him a more menacing appearance.

Perhaps not unsurprisingly, considering the film's subject matter, there was no shortage of gore, which Coppola wanted to look as gritty and realistic as possible. That also meant blood, and a lot of it. "The blood-letting was another big aspect to the film," Smith agrees, "which in a small way was another step in the direction of so-called special makeup effects. Coppola wanted the blood to look like real blood, so we did screen tests of different kinds of blood, both those made by, say Max Factor, and my own Karo syrup formula, as well as a number of others, including real blood. My formula won, even over real blood, although it was blood plasma not whole blood, but the color was what they were concerned about. So mine was fine, and that was one thing that Coppola was satisfied with. We probably did it a number of ways, putting it on hands and stuff like that and photographing it.

"The only difficulty with Coppola was that in many cases, Francis would not forewarn you. He's the kind of director who would wing things and not plan ahead. Well, that's all well and good, except if you want gallons of blood. On the morning we were filming the attempted assassination of Don Corleone, he wanted a couple of gallons of blood in the gutter, and I said, 'Francis, I wish you'd let me know; I don't carry around *gallons* of blood!' In those days, you just had a little bottle of blood with you, so we had to scrounge around, and send runners off to find Karo syrup, food coloring and stuff like that to make up enough blood for that scene."

Although Smith's blood recipe was pretty much an open secret at that point, other members of the crew were not as forthcoming with it. "Although film tests had established that we were going to use my formulation, I had to provide Sass Bedig - the special effects man - with blood, which was going to be used in some of his effects. I gave him my formula, and a few days later, his assistant, who was a New York man said, 'Dick? You know that blood formula you have? Is it secret?'

"I said, 'Hell no, I don't keep any secrets!' He said, 'Gee, when Sass mixes up his formula, he throws me out and locks the door!' It wasn't even this guy's secret, but he was keeping it secret from his own assistant."

There was certainly no shortage of on-screen violence, including the shocking scene in which Luca Brasi (Lenny Montana) is immobilized by a knife driven through his hand while he's garroted from behind. The knife was a partial blade welded to a small plate that Smith attached to the back of Montana's own hand and camouflaged with mortician's wax.

The director also wanted the bullet hits to look as realistic as possible, particularly when Michael shoots Sterling Hayden's Captain McCluskey in the forehead. "Coppola wanted the bullet hits to look like real bullet hits," notes Smith. "Before this, they shot you with a 'blood gun', which was a wax cap that would break, and it looked like you were lying down and a pigeon with hemorrhoids flew over.

"Anyway, that was demonstrated to Coppola and he didn't like it, so I went to work, trying to figure

out what else I could do. I developed two different techniques; one was the way that Sterling Hayden was shot in the forehead, and in the neck and in the palm of the hand. Those two hits, although they happened almost simultaneously, just don't show the way it was shot, which was by using a squib over a little metal plate on the forehead, with the wires going through the hair, and a foam latex appliance glued over the entire forehead. I simply took a duplicate of his own forehead that covered the entire forehead, and it was quite thin. It was foam latex that was so tough that a squib wouldn't really blow it properly, so I had to pre-score a plug that would blow out, and then when I glued it on, I left it unglued for a circular area of about an inch and a half or so in diameter. After the first try, I learned to stick an un-attached hypodermic needle in the other side to vent the air so it wouldn't blow up, but it did make a slight bulge."

"It's one of the best scenes in *The Godfather*," claims Peter Montagna. "Coppola had said to Dick, 'I want it to be gut-wrenching and special, because it's a gut-wrenching moment for Pacino as this character. It's his baptism of fire, as he goes from this guy who doesn't want anything to do with the business of his father, and now becomes a killer.' It had to be special, so it couldn't just be bullet hits, blah, blah, blah, so Dick thought about what he could do to make it more gut-wrenching.

"He also told me Coppola was very finicky about the color of the blood and wanted it to be a very specific shade, so throughout the movie, Dick had to make the blood a very specific color. Coppola liked it more of a darker color, like a dark brown, and if you watch the movie, you'll notice that the blood is more brown than bright red.

"When Sterling Hayden is shot, it's really horrific, but when Sollozza gets killed, there's a mist of blood, like a spray, so I said to Dick, 'That effect is pretty interesting; how did you get the blood to spray like that?'

"He said, 'I didn't use blood; I used red powder, because when it blows in the air, it lingers like a mist.' I thought, 'Holy shit, I never realized that was powder not blood!' but it was Dick's ability to come up with new and interesting things, because he always thought outside the box."

"So there was that scene," Smith continues, "but far more challenging was shooting Sonny in the head. I developed a very fragile method of putting blood blisters on the face with monofilaments attached to little discs that you could rip out and make little bullet holes; well, they were a bitch to do and put on, and they took so long to apply and there was so much danger of them leaking that we had no time; we just ran out of time on the shoot. They had to get the shot before the sun went down, so that was eighty-sixed, and we never got a chance. As a result, there's not a single bullet wound on Caan's face; they're all on his body. We put some blood on his face, but in the final action, there are no hits on his face."

Smith also used copious amounts of his Karo/food coloring blood formula, which turned out to be less than successful for the scene involving a certain producer and a horse's head. "When he throws back the yellow sheets," he remembers, in an excerpt from his Professional Makeup Course, reprinted in the 1989 *Horror FX* magazine, "there's blood around his feet. The scene was filmed many times, but since the Karo syrup would get sticky and glue the sheets to the actor, I had to keep spraying on water and adding more blood. By the time we finished, the actor was bathed in blood up to his armpits. Methocel blood would have been better."

Despite Brando's larger-than-life reputation, Smith insists he had a good relationship with the actor. "He was a bit of a tease, and there's a story about my folding makeup chair. If you stepped on the wrong thing, it would catapult you out of the chair, so after giving him the instructions, Brando mimicked me perfectly and in deadpan seriousness, somewhat exaggerated of course, and he's going through the motions like he's a robot following my instructions and repeating them word for word. So that embarrassed the hell out of me, but I knew I was being had.

"We got along fine. Not only were there never any hard words, but Brando proved his friendship very definitely, because when they started *Godfather II*, I made it part of my deal that I would have the right to merchandise my small sculpture heads of characters from the whole *Godfather* series, so that was

something I wanted to do, and they said, 'Well, yeah but you've got to get permission from every actor!'

"I said, 'Of course, I realize that and that's what I'll do!' They said, 'You'll never get it from Brando; he's dead set against any commercialization to do with him!' I said, 'Well, I'll try,' and Brando was one of the easiest ones of the whole bunch. I got a sweet letter back from him simply saying something like, 'Hi, Dick, I have such great vibes about the work we did together this plan of yours sounds great - fine with me, go for it, kid!' It was warm, affectionate and generous, and that was the way I found Brando to be. The people he liked; you couldn't have a better friend.

"There's another story about Brando teasing of course, which is personal to me. Brando had always been on time for his makeup call for weeks on end, and in fact he gathered a reputation in recent years as being unreliable, and I think it was really unfair because he was very professional, so I think it was other circumstances which got him that mistaken reputation. Anyway, he was terrific, but he came in one morning about 45 minutes late and he was very apologetic, unlike a lot of actors I've dealt with. What happened was, the alarm clock screwed up or something and he was worried and said, 'I've got to get down to the set on time; is there any way you can do it faster?' I said, 'Marlon, you know we already rushed this as fast as we can go, so I don't see how we can.' He said, 'Could you just put on part of it and do what you can?' I said, 'Marlon, what if they get a close-up; I can't!' so Marlon immediately told the secretary, 'Go down and find out what the first shot is.' She came back and reported it was such and such a long shot, so he said, 'Okay, let's try it!' He jumped in the chair and I'm knocking it out fast and furious for about 15 minutes, and Marlon looks in the mirror and says, 'That will be enough!' and he gets up out of the chair. I said, 'But...but... Marlon...' so I'm flabbergasted, and he turns around with an impish smile and says, 'I just wanted to see what you would say!' and got back in the chair. At that point, I may have got all the stipple on but not all the little dots and colors in his hair. Maybe we touched it up here and there, but we got it done in half the time, so that was one of his little jokes.

"I know any professional actor should probably do this, but I'll tell the story anyway, because it did impress me. Al Pacino at that time was not exactly a very popular fellow. He was a very moody guy, and there were various reasons for him to be unsure of himself and not a warm, outgoing person that you would have any great fondness for. Marlon worked with him very well, and was always extremely considerate and helpful to Al. Marlon loved to get out of that studio as fast as he could, and if there was ever an opportunity to get the makeup off earlier, he would do so, so we come to the scene in the hospital where Don is recovering from being shot, and Michael comes in. Brando kept the makeup on, so when they turned around on Pacino he would still be the Godfather, not just Marlon, and I just thought that was nice.

"There was another day when Brando's character was shot down in Little Italy, but there were going to be no bullet hits [put] on him by me; okay, so he falls over the hood of a car and tumbles into the gutter and lies there unconscious. So we've done the long shot or master, and now Brando has to lie there while they came in and covered different angles and get in closer.

"Brando always had in his ear, even when he was acting, these little wax earplugs to cut down on the sound. It was just one of his idiosyncrasies, but it kept him immune from the hubbub and the tension of the atmosphere. When he wasn't performing, he would push them in harder so they would really shut it all off, so Brando, having gotten into the gutter, had shoved his earplugs in and took a nap. He was great that way; he would just turn it all off, so he was lying there and maybe somebody snuck a little pad under his head over the cobblestones, but he was out. I didn't know this until we came in for a close-up, so I was going to touch up the blood on his face which had dried up, and a guy standing near him said, 'Easy, easy, he's asleep!' With all this mayhem going on around him he was asleep, so my hat was off to Brando for that.

"I also remember a comment he once made, where Marlon always said he really didn't think much of acting. That had always been his attitude, and I think he really believed it. At one point out in Staten

Island, there was some crisis and everyone was going crazy. There was running in and running out to get this and do that, so it was bedlam, and Marlon was sitting there looking relaxed, probably with his earplugs pushed well in and he says, 'What are they getting so crazy about? It's only a gangster picture!' That was his perspective. I don't think it was so much that he didn't think it would be an important picture; it was just a movie. All he wanted to do was get out for a four-day weekend so he could go all the way to Tahiti or wherever he had his place."

Looking back at his time on *The Godfather*, "Coppola was a bit erratic, but I had no problem with him," Smith reflects. "I had never been terribly fond of Coppola; I thought he was a bit of an egomaniac. I didn't like the fact that he was unprepared, and that he would expect things that were unreasonable - 'You're the makeup artist, why can't you do that?' He was the kind of guy who would present something and say, 'Why can't you do it?' and you would have to stand there and explain it to him, which was always a bit of an uncomfortable position to be in. It's like explaining your sins to God or something, so I wasn't too wild about that.

"Brando was good. Pacino was a little difficult, and Sterling Hayden was marvelous. Oh, and then they didn't take me to Sicily. They were saving money, so they took Al Ruddy the producer, they took Francis, Gordon the cinematographer, and of course Al Pacino, who was the only actor in the cast that went over. He was supposed to have a healed broken cheek, so I made a subtle appliance for it, giving complete instructions to the Italian makeup artist. So what happens on the first day: they have to shoot Al Pacino, and the Italian makeup artist totally screws it up.

"On the second day they said, 'Look, do it your own way,' so he spent half a day coming up with a black smudge on Pacino's cheek. It was the one thing I regretted deeply: here's a big, big film with my credit on it, and the makeup is just fine, except for this stupid-looking, amateurish makeup on Al, and I'm taking the blame for that. There was no way I could go around and explain to everyone, 'I didn't do it!' So that was the worst that ever happened to me. There

have been other times when I was disappointed for other reasons, and sometimes occasions where due to circumstances beyond your control - the director shoots a tight close-up at the end of the day and the makeup looks lousy - but there's absolutely nothing I could do about it."

There was also a larger moral issue at stake, which involved Smith's stance on gratuitous blood and gore. "There's always a certain amount of excitement when you get a big job like this," he offers, "which I suppose is the reason why I didn't think too much about working on *The Godfather* as such. I hadn't read the book initially, but over the course of preparation, I read the script and the book, and I started pondering the fact that this was to my mind a romantic version or glorification of these Mafia killers, and I began questioning myself as to whether or not I should be involved with such a production and whether it was right for me to do so, but I have to admit I gave in. I told myself that it wouldn't make any difference if I didn't do the film and no one would know, and it would certainly get made with or without me, so there was nothing I could do about it. I would only be doing it for my conscience, which was a pointless exercise, a Don Quixote gesture and I'm not that kind of person. I needed the work, which was a challenge, and I've always had a bit of a Jekyll and Hyde personality on this score. I don't like to work on monster films, for instance, and I don't like to do blood and gore, and yet on a few occasions I've been involved in productions that have done some pretty gory things and I've gotten a kick out of scaring people, just the way I did when I was a kid. I also got satisfaction out of being able to invent ingenious forms of realistic blood-letting, so I'm part nonviolent and part violent. I think, intellectually and consciously, I'm very much a pacifist and against violence, but on the other hand, there is an emotional gut reaction I get from frightening people."

But with all of that said, *The Godfather* remains a feather in Smith's cap. "It was noticed, and that always helps. I've done some damn good makeups in lesser films, but the ones that will be remembered are *The Exorcist*, *The Godfather*, *Little Big Man* and *Amadeus*, because they were all successful films."

Smith's work on *The Godfather* impressed Coppola enough to invite him back for the sequel, which went into production just a matter of months later...

NET PLAYHOUSE: HARRIET

The life story of author/abolitionist Harriet Beecher Stowe was one of Smith's biggest TV projects to date. Starring Kitty Winn in the lead role, the project required Winn to undergo four different stages of prosthetic makeup to age her from mid-twenties to late eighties.

Richard Dysart also required five stages of aging makeup, and a number of characters had to be aged as well. Unfortunately, there was no money in the budget for contact lenses, which meant Winn's distinctive brown eyes were in sharp contrast to her aged appearance.

CARNAL KNOWLEDGE

Director Mike Nichols had been considering actress Karen Black for the role of Bobbie but knowing that nudity was going to be required and wanting the character to have a fuller figure, Smith was called in to create a larger set of breasts from foam latex. In the end, Ann-Margret was cast in the role, but Smith would find a use for those breasts a few years later...

1972

PARTICULAR MEN

Smith was asked to make up Stacy Keach as 'William Benjamin', a character based on physicist Robert Oppenheimer, who headed up the Manhattan Project to build the first atomic bomb. Strangely enough, there was no effort to make Keach look like Oppenheimer, but Smith used subtle appliances to make the actor look a bit older and his face more angular, as well as concealing the actor's surgically corrected cleft lip.

LIVE AND LET DIE

Offered special makeup effects work on the seventh James Bond film, Roger Moore's first in the lead role, Smith reportedly turned the assignment down claiming to be too busy, instead recommending Rick Baker. Meeting with director Guy Hamilton, Baker felt actor Yaphet Kotto had been miscast as the villainous tycoon Kananga, who dons a disguise makeup as the character Mr. Big. After listening to the actor's thoughts regarding the Mr. Big character, Baker felt the obvious disguise would not work for the story. Kotto insisted the production find another makeup artist, and Baker was replaced by Ellis 'Sonny' Burman Jr., who ironically ended up devising a more believable Mr. Big makeup.

Baker still ended up creating an effect in which Kotto's head and body hugely inflate and explode after ingesting a shark pellet from Bond. He also had to make a fake head for Geoffrey Holder's Baron Samedi, for which he asked Smith to use his basement workshop in Larchmont for the actor's head cast. "I had never taken a full head cast before, and I was worried," Baker noted in his book, *Metamorphosis*, "but Dick gave me some advice that eased my mind a little."

THE EXORCIST

"Probably the most important thing that sticks out is the convincing nature of the demonic makeup," claims William Friedkin, director of *The Exorcist*, "and the credit certainly has to go to Dick Smith for that. He is really, in my opinion, a singular makeup artist."

As Smith described the project in an April 1972 letter to his old friend Stuart Freeborn:

“

FORTUNATELY, SOMETHING ELSE HAS JUST COME ALONG: *THE EXORCIST*, BASED ON A POPULAR BOOK ABOUT A TWELVE-YEAR-OLD GIRL WHO BECOMES INHABITED BY A DEMON. INVOLVES SEVERAL FACES INCLUDING THE DEMON AND SPECIAL EFFECTS, LIKE PROJECTILE VOMITING, RAISED WRITING APPEARS ON SKIN, THROAT SWELLS. WILL SHOOT IN WASHINGTON, D.C., AND N.Y. IT WILL BE TRICKY, ESPECIALLY PUTTING A KID THROUGH ALL THAT. HOWEVER, THE SCRIPT LOOKS GOOD, AND IT COULD BE A VERY GOOD FILM OF THAT TYPE.

”

"In a way, *The Exorcist* is my favorite film," claims Smith, "because it encompasses the three really distinct phases of the special makeup art. Number one, old age with Max von Sydow, which was a three-hour makeup every day; Linda Blair, a horror makeup of sorts, and special effects with the head rotation, vomiting, the long tongue, the bullfrog throat and - the most challenging - the letters 'help me' which rise up on the stomach. This was all at a time when the phrase 'special makeup effects' wasn't even current."

"God bless Dick Smith!" declares Linda Blair in the 1998 BBC documentary *The Fear of God: 25 Years of 'The Exorcist'*. "Certainly nothing could have prepared anybody for what that experience was going to be."

It may be one of the most memorable horror films of all time, but the challenge of bringing William Peter Blatty's novel to the big screen was difficult to say the least. Caught between a mercurial director and the task of transforming fresh-faced 13-year-old Linda Blair (playing 12-year-old Regan) into the embodiment of evil, Smith would eventually reach his breaking point while working on the movie from Hell.

It didn't necessarily start out that way when

Smith met with director William Friedkin for the first time. "I'm not sure whether I had the script before I met him or afterwards," he remembers. "It was mind-boggling, to use an expression I picked up from Chris Tucker, so my mind was suitably boggled but excited, and I loved the script.

"That was the first thing. So often, we makeup artists get on productions that are not memorable, not even good, so you end up spending all that effort and creativity all for naught. So when you get a script you think is really good, you're much happier about it, even if it has a lot of tough things in it, and I guess my attitude was, 'Let's take it one step at a time and see how it's going to work out!'

"So I was approached about this job and I went to Billy Friedkin's office to meet Linda Blair, who was this sweet little blondish, blue-eyed, round-faced 13-year-old with a butterball nose, apple cheeks, full, rosy lips and a flawless complexion. My first impression was one of dread, because I was supposed to make this little thing into a demonic monster. Her eyes were not particularly deep-set, so there was no strong bone structure whatsoever in her face. Her body was also on the pudgy side, so there was nothing angular anywhere, along with long, light blondish-brown hair. Of course, Friedkin was well aware of the problem and said, 'Can you do it?' I said, 'Well... I think so.' And unlike some directors, Billy was very good about providing all the time and money to do whatever I needed to do.

"I went to work and did the research as fast as I could, thumbing through every horror picture I ever collected, as well as books about demonology, horror, Japanese masks; everything under the sun, and from that I accumulated a number of possible directions. Some were extreme, some not so extreme, and these were in addition to what I would normally think of doing just out of my own head, from my own experience and knowledge of horror makeup. I cast Linda's face and made a number of duplicate life masks of her to work on, and then I did one rather quick demonic sculpture on a life mask, putting every hideous thing I could put into it. That sculpture was a compilation of various possibilities; a very demonic brow structure, a hideous, upturned nose, quite a

few distorting and snarling wrinkles and facial folds deep-set eyes, and a grimacing mouth, and then I got Linda in and did a quick camera test. I made her up extremely pale; a very ghastly makeup. I forget if we used a wig or her own hair, but I think we used her own hair, spraying it much darker. I also had rather fierce eyebrows for her, and I made a set of teeth. I cast her own teeth, and I made uppers and lowers with receding blackened gums, all extremely hideous.

"At the same time, we had a double for Linda named Eileen Dietz, a woman in her twenties, who was short in stature and didn't have a face too much like Linda, but it was close enough. I had also made a life mask of her and made a similar demonic mask, in fact as similar as possible to fit on her face.

"In our first makeup session, we had the two ladies together and I made them up in an identical way. We got them both on set, both to test the concept to see whether or not it was frightening, and also to see whether or not a little girl like this could be made frightening, and if Eileen Dietz could double for Linda Blair, so all of these points proved to be okay. First of all, she did look very frightening; she [Linda Blair] didn't look at all like Linda Blair, and Eileen Dietz in her makeup looked like Linda Blair in *her* makeup. They looked quite similar, so there was no problem there with the doubling.

"What we did find was the makeup was too extreme. For me, that was fine, because an extreme makeup can always be modified if it's too frightening and grotesque, so that's fairly easy to fix. If I hadn't been able to achieve a sufficiently frightening or horrible effect, then I would have been more concerned, because I had given it my all. It was very theatrical, very Halloween, but it proved that Linda could be changed into something like that.

"Having learned from that test, our next step was to take Linda's life masks, half a dozen of them and run off six different masks, each with different characteristics, all of them somewhat more subtle in approach than that first makeup, and then get Linda in for another test and try each one on her in succession. It was a regular camera test; in fact, Billy Friedkin was out of town, so I was kind of the director of the test, which was kind of fun. We had a

very nice cameraman, a very cooperative chap, and the crew was very amused and enjoyed the whole thing, because we would get Linda going and I would direct her in terms of expressions and what to do, and so forth. It was something I would normally never have the opportunity to do, and Linda did it fairly well at that point.

"As I recall, we also tested some improvised contact lenses. I had figured that contact lenses could be marvelous and almost necessary, so I thought they should either be a yellowish green, as the color of the iris, or they should be red, so I got some old contacts from the Theo Obrig company, hand-painted them and coated them with some kind of lacquer. I checked with Obrig and they said they would be all right for a brief wearing, so we tried one in each eye and got very tight on them. The result of that was we decided to go for the greener, yellowy color.

"When Billy came back, we looked at the tests together and picked one of the six makeups as the best approach. One of them was particularly funny, because I had a long chin and a long nose and a witchy kind of makeup on Linda, which I did to actually prove that it couldn't be done, and it was totally ludicrous. In other words, on that little face, it just could not work to give her a witchy kind of nose, so even the rejects were useful in eliminating certain choices. So we came down to the one choice, which had an upturned dwarf-ish nose and a puckered mouth with the lips as thin as possible, because Linda's lips were very full so this was a difficulty. The brows were a bit contorted and angry-looking and made the eyes appear somewhat deeper, the cheekbones were built up, and the sides of the face made her more muscular.

"All in all, it was to make her face uglier and more malevolent. It didn't rely so much on heavy eyebrows and that sort of thing, and we eliminated the idea of darkening her hair, and we used normal flesh tones. I say 'normal', in that they weren't chalk-white like the first one; they were simply sallow, in slightly yellowy and sickly colors.

"Billy gave me the green light to go ahead and develop this makeup for a full test, so I divided it up into more appropriate appliances. In other words, I

made an appliance that covered the nose, cheeks and upper lip, another appliance that covered the chin and lower lip, and a separate appliance for the neck and for the forehead. I think I had some little eye bags but I'm not sure, and we also had teeth, which again had been modified from the first test. They were slightly more irregular looking than Linda's, and they had slightly larger canine teeth, but they were by no means really grotesque, monster-type teeth. They were quite subtle. I did the sculpture carefully and got good edges and proper detail, and then we did the third test. I think we had contact lenses for this final test.

"What I did with the contact lenses, since Linda was going to become demonic in stages, not all at once, we wanted her to kind of creep in the final stages, so I made three sets of contact lenses. In the first one, her eyes were an average kind of dark brown, so the first set of contacts were a fairly dark greenish-yellow with normal-sized pupils, which is the black spot in the middle of the eye.

"The next pair was the middle stage, which had smaller pupils that would therefore make the colored part look larger and show more, and the colored part of the iris was a paler yellow-green. The final and third pair was a continuation of that, with a very small pupil and a very large pale, yellowy-green part to it. As it turned out, we found that the first two stages were useless. They didn't register as being anything really different from Linda's own normal eyes, unless you were on the tightest possible close-up, with very special, flat lighting, which we never would have had, so we actually used just the final set. We didn't use them for all of her demonic stages, such as when she first gets possessed. We got into them somewhat later when she was seriously demonic.

"Billy liked this third test, the mask that I had made, and I was very happy with it, so I was given the green light to go ahead and go into production. I think he said something about making the wrinkles around the corners of the mouth a little less deep, so I said I would do that. It was also necessary to make a lesser makeup to precede that one, which was to be the final demonic makeup. This was the 100 percent demon, but there was to be an earlier stage when she first manifests demonic signs of a definite nature, so there was to be

a modified version of this makeup. That was the one to be used in the film, and Billy actually started filming it before he found that it was too overdone and didn't look like Linda Blair at all. It buried her identity in such a way that it wouldn't be plausible. The early scenes couldn't take place with her looking like that, in a room with people that knew her, who would go screaming out of the room as a result.

"So I went ahead and made all of the stuff, I made the molds and everything, and I also had to duplicate all of this work for Eileen Dietz, the double. I had to get all of the appliances ready and stocked up, because they could only be used once, and since we had weeks and weeks of shooting ahead, that meant a great many appliances had to be prepared."

The approved makeup had to be adjusted during production when Friedkin found it wasn't working properly. "The first time we put the modified demon makeup on," explains Smith, "was the scene when the psychiatrist comes in and she grabs his balls and so forth, and it didn't work, because in the context of what everybody was saying, she was like someone else, like another personality altogether, so that caused an agonizing reappraisal. Billy was very good about it and said, 'It's not working, we've got to change it!' but I was appalled. At first I resisted because it was a good makeup, so what the hell did he want? It was a very moderate makeup and did the job, but Billy was right, because to use that makeup, they would have had to rewrite the script, so they rewrote the makeup instead.

"That was one of the reasons I worked such long hours on the production: I was working seven days a week because I was making more makeups on the weekends to test on Linda. I cudgeled my brains trying to think of other things to do, but there weren't that many subtle things you could do to a little girl in a monstrous way. You can't put a big ugly nose on her or put strange things on her cheeks or big brows or big fangs or something crazy like that.

"What Billy wanted was more cuts and bleeding, more scratches and things like that, so I did that sort of thing, to the point where we did one version that had so much blood that I was really disgusted, because the last thing I wanted to do was hide the makeup by using blood. I think it's a cheap way out, to just throw a

lot of blood on it, so I was ready to quit if Billy wanted that, and he seemed to be leaning in that direction, but the makeup he liked was not really the end makeup, so I had to go ahead and do the best I could, with a lot of cuts and so forth. The cuts became raised welts or scars, which I placed very strategically."

Friedkin elaborated his thoughts on the subject, in a 2015 interview with Vice Entertainment. "The first scene where you see Linda being examined in the doctor's office, there's this two-three frame cut of the demon and that's the initial makeup test, which I rejected. It wasn't organic; it was just horror makeup. [On the other hand], there's the scene where she cuts herself with the crucifix in the vagina, and it occurred to me that she probably did that to her face too, so Dick Smith the makeup artist and I decided to have the makeup grow out of self-inflicted wounds to the face that become gangrenous, so that there was an organic reason for the change in her facial features, which might certainly be demonic possession or self-immolation."

"I then sat down and designed the final makeup," Smith continues the story. "I used the little brow pieces that covered up her eyebrows, which gave her a skull-like look and was very sinister looking, so that helped. The cuts were then very carefully arranged to try and make her face look asymmetrical. Since I wasn't building up her cheeks or anything, I placed them very strategically to get a slight emphasis of the cheekbones, but not symmetrical, and also I worked very hard to distort the mouth of the recall, so the lip was twisted down one side by adding a piece on the lip and also the upper lip, I had an appliance which twisted it, and it made her lips both ugly and mean looking. I had nothing on her nose except for the piece over the bridge of the nose, so that was really what did it. And then of course the darkness under the eyes and so forth, and the bruises. The bruises were designed to take the place of shadows, so they too played a part in distorting that pretty little face.

"Now that the demonic makeup was finally resolved and these subtle little appliances like scabs and cuts and things like that, the twisted lip and the brow and so forth, and the contact lenses were what finally did it. I also made some rather subtle

false teeth, uppers and lowers, but Billy wanted me to drop them because he was afraid they affected Linda's speech. They never actually used her voice but nevertheless we dropped them and just discolored her teeth and that was it.

"And then of course her body had to be made up to look rather pale, so I devised a spray-on paint that would not rub off. My reasoning was, if I put pancake on her and it rubbed off, we're shooting in a freezing room, so how am going to go in there with a wet sponge to put more pancake and touch her makeup up all the time? So I sprayed this enamel on, cleaning it off with solvent afterwards and it was harmless.

"I added bruises using a color from George Bau, which was very intense. It was used for prosthetics but it wasn't castor oil. I had little sponges that were torn in ways that would give me some rough texture, so I would throw those on in a hurry. And of course we always used red rubber sponges, and Factor's Red A pan stick, which was a brick color, not entirely yellow-brick, but a pinky brick color, so I always used that on top of appliances to give it the capillary color."

Smith wrote to Freeborn again in September of 1972, noting that he was:

“

STILL DOING PREPARATION ON *THE EXORCIST*. SPENT MOST OF LAST MONTH ON THE DUMMY. NEVER REALIZED HOW MUCH WORK IT WOULD BE. SO I AM JUST NOW GETTING ROUND TO FINISHING CORRECTIONS AND ADDITIONS TO THE MAKEUPS. THE DIRECTOR HAS ADDED THINGS AND ALSO DECIDED TO USE THE DOUBLE A LOT, MAYBE ON CLOSE-UPS, SO I HAVE LOTS MORE TO DO FOR HER. FORTUNATELY, SHOOTING WAS DELAYED BY SET PROBLEMS, SO I HAVE TILL END OF OCTOBER AND WILL NEED EVERY BIT OF IT

”

Blair's makeup turned out to be a relatively small part of Smith's workload on the film. "I had about three months preparation for *The Exorcist* and aside from preparing Linda's demonic makeups, there was also Max von Sydow, who had come over here briefly. Brando in *The Godfather* was 43 or 44 at that time, and Max was within a year of that; I think he was 43 or something like that. Since the Brando makeup had been successful enough, I thought I would do Max the same way, but it didn't work well enough on him.

"I went back and reconsidered it, and knowing Max was leaving to go back to Sweden the next day, I suddenly made a decision so I called him up and said, 'I think I want to do something else; can I come over to your hotel and take a life mask?' So I did. Max was very willing and a terrific guy, so I ran over and got a life mask of him and came back and decided to make appliances instead. Thank God, because the other makeup would not have worked."

With so much work to do on Blair, Smith had hoped a relatively straightforward stipple makeup would suffice, but it soon became obvious that a combination of stipple and appliances would be more effective. As he explained in an interview with *Cinefex*, "Stipple was applied to von Sydow's forehead, the sides of his neck, his hands and around his eyes, whereas appliances were used for the sides of his face, upper lip areas and chin." An appliance was also used to create a wattle on the actor's neck. "There is a difficulty when you combine appliances and stipple because the stipple creates a wrinkled texture that is almost impossible to duplicate in sculpture; you can't model it to look the same. I had a neck that was stippled on either side, yet it had to blend in with a little wattle in the middle."

Smith got the idea of applying three coats of stipple to his *own* neck, which gave him a nice little wrinkled wattle. "I made a mold of it, and a cast in a thin sheet of wax. By softening the wax, I could form it to fit on Max's life mask. I used that as my appliance sculpture and was able to make my molds from it. The resulting appliance fitted on Max, but it had this surface that was all crinkled up like old age stipple, so all I had to do was stick it on him, put stipple right over the edges of it, and blend it all together."

While Smith's makeup on von Sydow may not

have always received the same attention as his work with Blair's character, in some ways, the challenges were even greater. "Old age makeups seldom actually look very good on screen," claims filmmaker Frank Darabont, in the director's commentary for *The Green Mile*, in which he discussed the aging tests done on Tom Hanks' character (eventually played by an older actor) for that film. "It's seldom very convincing. We can all name the movies where it hasn't been.

"It's only really been convincing, ever, twice to my knowledge in movies," Darabont continues. One was on F. Murray Abraham in *Amadeus*, makeup by Dick Smith, who was an absolute genius; and the other was Max von Sydow in *The Exorcist*, also makeup by Dick Smith, who was long retired by the time I made *The Green Mile*. Everybody thought Max von Sydow was in his seventies when that movie came about; in fact, I believe he was in his forties. Old age makeup is very tricky to pull off!"

The film also called for a series of elaborate in-camera special effects gags, several of which had never been committed to film before. "The big problem of course, was the rotation of the demon's head, and we decided the only way to do that was with a dummy, which I would construct," remembers Smith.

"The blowing up of the neck was another effect I was responsible for, and that would be done with a bladder device of some sort. For the letters on the stomach, I had no idea how I would do them, so that was a problem. The long tongue was something else I didn't know how to solve, so those were the main ones.

"The projectile vomiting was going to be done by running a tube on one side of Linda Blair's mouth and by filming it from a three-quarters head-on angle to cheat it, covering the tube at the corner of the mouth with an appliance.

"For the scene in which the demon turns Regan's head right around backwards; I learned there was an optical way that one might get that effect, and another film had done it with an optical, but no one had suggested anything like that, so the only thing I could think of was to physically make a dummy head on a dummy that would rotate. That meant making a cast of Linda's entire body, because Billy Friedkin didn't want to just do a close-up; he wanted to see the whole thing."

Using a dummy was a straightforward solution,

but according to Smith, making the "damn thing" was another matter. "I had never made a complete dummy before, or even cast that much of a body, for that matter. I had done some experiments that I tested on my son David, and I think I had a body cast of a chest for something, but I can't remember what it was for.

"Anyway, I talked to a few sculptors to get as much advice as I could, and decided to do it with plaster bandages, so we got Linda in and I cast her seated with her knees drawn up, as if she was sitting on a bed, and cast her in sections. I had the help of Bob Laden to do this, because it was a big job, so we cast a whole torso piece - shoulders but no arms, and down to her hips - and there were front and back pieces that we tried to key together.

"The head was cast separately and (I thought I was being really cute here) I glued a set of appliances on her face to make her look like the monster in three dimensions, and it wouldn't be necessary in the coloring, so I glued those on.

"For the torso we did each arm separately, we did the hands separately, and the hips as a separate piece with a bit of the thigh. I made a rubber bathing suit for Linda to wear so that we could cast her quite closely, and then each leg and each foot was cast separately.

"From each one of these molds, we made a plaster positive. There were a lot of imperfections in the plaster positives so we would shape them and carve them and patch everything up and get them into good shape. From each plaster positive, we either made a urethane rubber mold or a Hydrocal mold, the difference being what we were going to make that final part out of. The chest and head were both made out of a polyester resin, so for that purpose I made a urethane rubber mold for those items, but all the other parts were made out of soft polyurethane foam inside of a skin of rubber latex. That material required the Hydrocal molds, so all these final molds had to be made carefully, and then we got into the problem of casting these body parts and putting them together.

"I'll skip a lot of the technical stuff, because it did get very technical, but I'll simply say that assembling the rubber legs and feet to the hip section, and joining that to the plastic torso section, and the arms to that, and so forth, involved many, many problems that I had to solve, all of which were new to me.

See above per letter
THE EXORCIST - MAKEUP NOTES

14 June 1972

FROM: BILLY FRIEDKIN
 TO: DICK SMITH

CC: JOHN LLOYD, OWEN ROIZMAN,
 PHIL SMITH, MARCEL VERGNETTE
 PRODUCTION OFFICE

THE EXORCIST - MAKEUP NOTES

Page 2

POINT OF FACT: July 24 will begin the week of TESTS.

NEEDED: Series of color stills for each DEMON phase.

GENERAL RULE: Most of the time, the Camera will shoot towards the window. (Regan's left side.)

NOTE: After being unconscious, Regan goes back to normal-but-
 feverish. (example: see bottom of P.52)

P.40 Drawn, tired but no Demon.

P.47 A little more - mouth tight - more around the eyes
 but still no Demon.

P.50-54 (Makeup Test #2A)
 First manifestations of the Demon - no mask, no lenses
 - just begin eyebrows poking through.

P.51 Sladder effect of throat.

P.52 Rear shot using the Double.

P.53-60 A bit more advanced Demon - no mask.

P.60 Tongue movement - to be tested - Undercrank (?)

2nd Double crubbing down the stairs.

P.61-65 First MASK

Sc.145 Quick matched dissolve - Contact Lenses then less
 them...SOMETHING.

Sc.148 ATTY: John & Marcel - The windows open and curtains
 blow. LET EVERYTHING GO CRAZY.

P.71 Perfect matched dissolve - faint letters "A" and
 "H" on normal, not gaunt, chest. (To be tested)
 Bottom Closed Circuit TV Monitor

P.73 "Scabs" and "scratches" should be replaced by
 "bruises" to uncompliate follow-up Demon shots.

P.80 Not quite but almost FULL DEMON. From this point
 on, all Demons are variations of Test #7.

P.82 Double will clout Mother.

P.83 Swivel head - Gaunt body.

P.88 The Works - contact lenses and everything from
 now on.

P.90-91 Same as above including Derallist Face.

P.97-99 Same as above - Skeletal Ribs.

P.104/5 Contact Lenses with light.
 "Help me" on chest in child's handwriting.

P.107 Normal but dying.

P.110-125 FULL FINAL DEMON

P.111 Mucous, rolled-up eyes, cobra tongue.

P.113 Vomit

P.114 After Regan ceases vomiting, introduce "Branding."
 An effect simulating whip lashes - sometimes
 drawing blood. (Lay in noise.)

P.115 Regan's head swivels.

P.119 Full Demon including Karras' Mother.

WF:lw



Above left and
 right: Director
 William Friedkin's
 makeup breakdown
 memo for *The
 Exorcist* (1973)

Left: Smith life
 casting Linda Blair

Photos courtesy of
 David Smith





Smith's Regan molds, *The Exorcist* (1973)

Photos on this and facing page courtesy of David Smith



This page: Some of the early makeup tests carried out before arriving at the final approved demonic look for Linda Blair's character, Regan MacNeil, *The Exorcist* (1973)

Facing page: More makeup tests on Linda Blair

Photos on this and facing page courtesy of David Smith









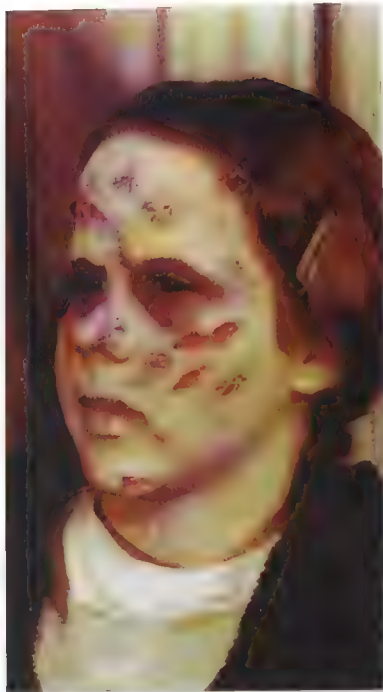
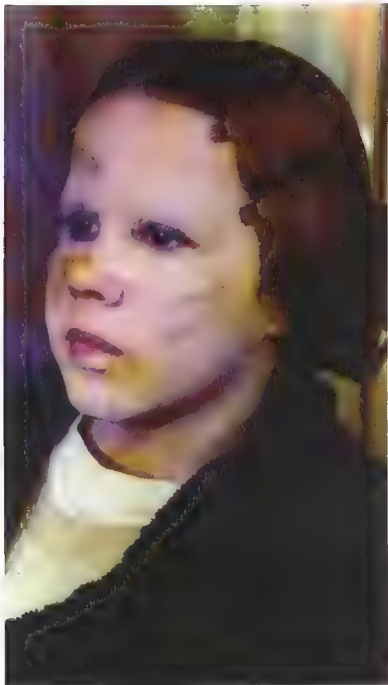
Top left: Smith and Blair, prior to makeup application, *The Exorcist* (1973)

Rest of this page: Progressive stages of the application

Photos courtesy of Enrique Bravo

Facing page: Further makeup tests on Blair, from subtle to exaggerated looks

Photos courtesy of David Smith



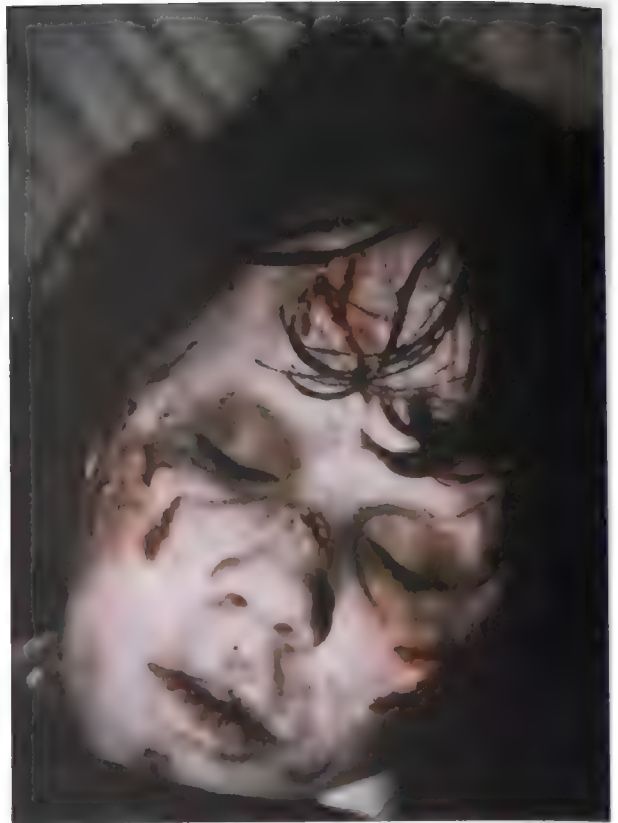


Above: Father Karras (Jason Miller) confronts the Regan-Demon,
The Exorcist (1973)

Photo courtesy of David Smith

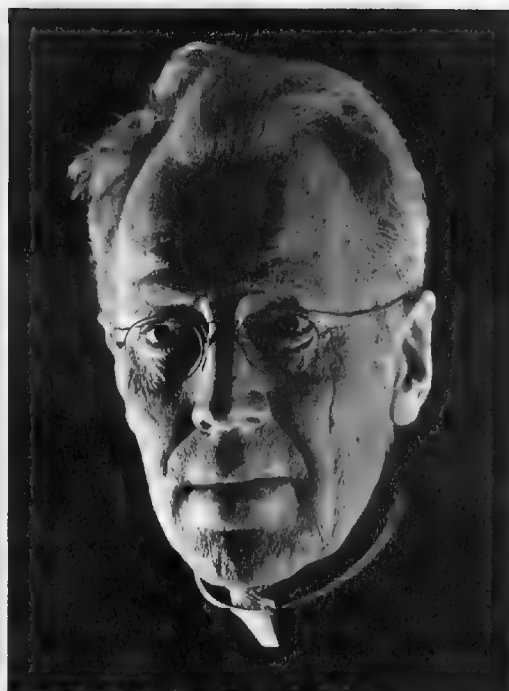
Facing page: The Regan makeup continues to the final look

Top row of photos courtesy of Enrique Bravo, bottom photo courtesy of David Smith





THE EXORCIST
Max von Sydow (no make-up)
Age 43 when played Father Merrin



THE EXORCIST
von Sydow as "Merrin"

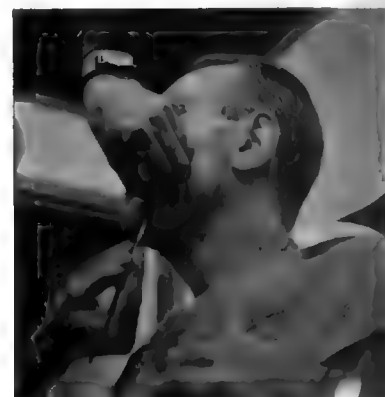
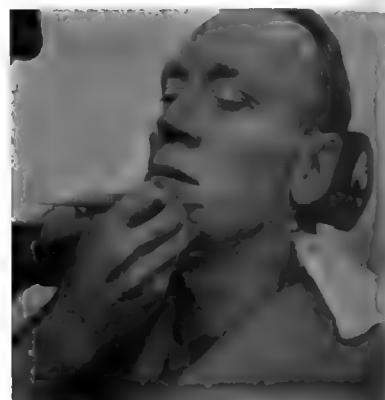
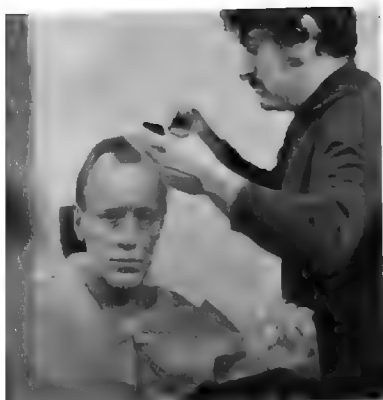


Top row: Max von Sydow, before and after the Father Merrin makeup, *The Exorcist* (1973)

Bottom row: Applying the Merrin makeup

Facing page: Various stages of Linda Blair's Regan makeup

Photos on this and facing page courtesy of David Smith



Makeup artist Bob Laden applies von Sydow's makeup following Smith's design, *The Exorcist* (1973)

Photos on this and facing page courtesy of David Smith



Laden applies Father Merrin makeup, *The Exorcist* (1973)





Max von Sydow was only in his mid-forties when he played the elderly Merrin, *The Exorcist* (1973)

Photos on this and facing page courtesy of David Smith





Extensive life casting was done of Linda Blair's head and body, *The Exorcist* (1973)



Life casting Blair's head and body, *The Exorcist* (1973)

Photos on this and facing page courtesy of David Smith







The possessed Regan MacNeil dummy head for the scene in which the head turns around, *The Exorcist* (1973)

"And then it all finally had to be painted so that it all blended together, and it took a lot of time and work. At that point, Rick Baker was helping me with the molding, which really helped, but even so, it still took us about a month and a half to make the dummy with Rick doing a lot of the menial labor. I asked if I could hire an assistant (the first time I ever had an assistant) and Rick was a brilliant young man, who I met when he was 18. I brought him out and he was here for maybe a month to six weeks, which is about the time it took to make that dummy, so he helped me with that and did some other things as well, and we were very compatible.

"I also made separate eyeballs and had them fixed into the eye opening so that they could pivot. The head was fitted very smoothly to the neck so that it could rotate, and the actual mechanism was put in by Marcel Vercountere the special effects man, who put a steel axle into the chest through the neck and into the head. The steel axle could be connected to a long flexible shaft that could be hand-cranked to turn the head around, but Marcel also attached the eyeballs to my steering mechanism, using a model airplane remote control device that could be controlled by a little radio transmitter, so the eyeballs could turn back and forth or whichever way you wanted them to. It gave the dummy an enormous amount of life.

"Later on, we had to make another adaptation for a later scene in which the dummy appears in a very cold room and where the actors were exhaling condensed steam or breath. Marcel had to drill through the central axle and pipe steam through into the dummy's mouth, and I had to seal up the mouth area and make a passageway between the teeth so this breath or steam could come out and look like the dummy was breathing, so that was a nice touch, although a lot more work."

Building the dummy was a close collaboration between Smith and Vercountere, who notes in *The Fear of God: 25 Years of 'The Exorcist'*, "We sat down together and Dick said, 'If you'll do everything on the inside, I'll do everything on the outside!' The only problem was going to be the separation [between the head and body], but if I spun the head, the hair would come down and cover up the crack. I could spin the

head and it would go around two or three times if I wanted it to. I worked on the eyes using a remote control, so she would sit there and look at you and it was frightening, it was so alive."

The Regan dummy eventually became the catalyst for a fair bit of mischief on and off set. "We decided we were going to try it out," recalls Vercountere with a grin, "so we put it in the front seat of a taxi in the summer-time in New York City. People would stare at this thing and then it would finally swing its head around and that was it; we would tell the cab, 'Get out of here!'"

"And of course for a long time, I left the dummy sitting on the couch in Larchmont," laughs Smith, "because I had no other place to put it with the basement being so crowded, so Lyn and I got over our shock of walking into the living room and forgetting it was there. We got so used to it in fact, that a couple of times, we invited people in - somebody would knock at the door and either Lyn or I would bring them into the living room - totally forgetting about Linda, and they would freak out a little bit and then we would say, 'Oh, sorry, that's the dummy from *The Exorcist*!' So it led quite a notorious life.

"The dummy also circulated around the country at the Smithsonian, and for the exhibit, Hollywood Legend and Reality. They even took it over to Japan on an extension of that tour, and I used it one Halloween and brought a lot of the Larchmont parents over to see it."

Some of the other effects were more straightforward. "I found that the tongue was a fairly simple device to create," claims Smith. "It was a foam latex tongue that could stick to your own tongue with dental plate adhesive. Casting the tongue was kind of a funny thing. Hank Dwork, my dentist, tried to cast Linda's tongue, but he couldn't do it, so I finally did it by mixing up a fast-setting alginate, putting it in a paper cup, and having Linda stick her tongue into it just before it set so as to get a good, sharp impression. Modeling was not so bad, and the foam tongue was linked to Linda's tongue by about an inch, but it looked tremendous. I then painted it up with a plasticized non-toxic acrylic paint that stayed pretty well on the foam rubber. So the tongue was easy."

"It fit on my tongue perfectly," adds Blair, "so I just had to ball it all up and stick it in my mouth, but it's horrible to look at in the movie!"

"The bullfrog-like bladder that blows up on the neck caused me some problems," continues Smith. "The difficulty was, how do you seal a bladder like skin on the neck and pump air into it, and also cover it up with a thin flexible foam latex appliance? We would do screen tests with each of these devices, so we would go in with the film crew and do a complete test, usually several together, and see how they worked out.

"For the neck, I first made a balloon-like bladder and covered it with a very thin foam latex appliance to make her neck look normal, but the bladder was much too bulky and it just didn't look right. In fact, I don't even think we did a test with it. Before that we tried another method, where I took one thin layer of latex from a condom, glued it on to make a circular area on the neck, and attached a small polyethylene tube under the lower corner, making it all airtight so that I could blow it up; the thin foam latex appliance fitted tightly over that.

"The only trouble was, when I first put it on, I put on this foam latex appliance as you normally would, just snug and smooth, but when Linda whipped her neck back and forth, it wrinkled terribly in a way that just didn't look good, so the first test was no good.

"What I found I had to do was to stretch it as I glued it on in all directions, so it was really tight no matter which way she twisted, it was always too tight to wrinkle, so that worked out. And getting the air in the bladder underneath was quite difficult because I hadn't developed any real way to seal the tubing perfectly. It would be a cinch to do now, but I remember when we shot it, I was lucky, because it started leaking just as we got the shot, so it wasn't too effective anymore, but I think I blew it up with my mouth like a balloon so it was that simple.

"And then we tried the vomiting, with a device on one side of her mouth, and it was fine from the direction it was supposed to be filmed in, that is three quarters, but at that point Billy said he wanted to shoot it head-on because that was the only way to do it dramatically. I thought, 'Oh my God, that's

not going to work, it's going to look lousy. You can't camouflage the other side,' even though Billy said we could do it with lighting, but you're going to see that big lump on her face where the tube comes out, so it was going to look awful. So I was quite upset about that, because I didn't see how the hell I could ever get the vomit into her mouth in an inconspicuous way because both sides of her face were visible."

To solve the problem, Smith recalled some reference material in his files in which a bald man had to look as though he had been turned to glass. "This prop man had a plaster form of this guy's head and a piece of plastic nailed to a frame and he's taken it out of an oven and he's stretching it over the form like a vac-u-form, except he's doing it by hand.

"I didn't have a vac-u-form, so I got the idea of heat-forming some sheets of plastic with a heat gun on the side of Eileen Dietz's life mask, and then making a very flat tube and covering it, so I got Eileen and cast her with her mouth open, and improvised a couple of hooks or retractors on her lips and used that to form those things.

"I took a couple of sheets of plastic and heat-formed one on top of the other with a piece of rubber in between so that there would be a gap, and then glued them all together using dental plastic to make the corners, and then connected them inside with tubes. I then made another nozzle with a Velcro strap to fit it on her face and hold it on. It was too much to put on a kid like Linda; it was like having a horse's bit in your mouth, so you couldn't close your mouth.

"I also invented a saliva extractor like the dentists have. It was very simple; you just take a vacuum cleaner and you have a receptacle, and you run the vacuum in at the top to a tube in the mouth and it sucks everything out and it all collects in the container. And of course I worked closely with very good special effects man, Marcel Vercoetere.

"For the vomit itself, we decided on green pea soup as the color. It was safe and everything, and Marcel had all the plumbing devices to handle that end of it, but Linda hated pea soup. She was at the age where she couldn't even stand the thought of vomit. She couldn't even use the word 'vomit'. I remember when I was a kid and going to camp and

you didn't say 'vomit', because it was too disgusting, so you said upchuck. And as she didn't like pea soup either, I thought I could provide her with an ersatz pea soup that wasn't pea soup but looked like it, so I went through a great deal of pain to duplicate the pea soup.

"We actually used Eileen Dietz for that sequence because she had to have that stuff all over her, on her face and everywhere else, and Linda really hated it. I matched the pea soup perfectly, and even had it nicely scented so it wouldn't smell like pea soup, but it didn't make any difference; to her, it was still vomit, so we went back to pea soup.

"The actress also wore a wig which covered the harness to which these devices were attached, and tension was created in order to pull her mouth back, so it was kind of a retraction device as well as a pumping device and it wasn't very comfortable. Eileen Dietz was a very good sport about it and would wear it for as long as a couple of hours. She couldn't talk while she had it in her mouth, and when we would pump the pea soup, the pump would not quite cut off at the end so there was always a certain pressure because of the elasticity of the tubes, so the flow would keep on coming and we would have to pump her mouth out. For that purpose I used my suction device to pump the stuff out of her mouth until the flow stopped, and we would have to wash off her face and get her cleaned up in order to do another take, so it was quite an ordeal.

"We also worked on the scene of Linda spitting a glob of phlegm on a guy's glasses. We had a sink at the end of the makeup room, and I had several sessions with Linda there trying to get her to spit, and I had to concoct something she could spit. I don't know what the hell I cooked up, I had something that was palatable and glob-like that tasted good, that you could put in your mouth and try to spit it, but she couldn't get it. She could do it once in a while but, it's funny, spitting like that is not easy, so we gave up on that one."

The biggest technical challenge by far was the sequence in which the letters 'help me' rise up on Regan's stomach. As Smith recalls, "The script originally suggested that they not only rise but

change color, turning red or purple. I gave up on that idea, thinking if I could just make them rise up, that would at least be something.

"I thought about using mechanics under a false stomach and various things like that, but nothing seemed to work, and then I remembered a story about the practical jokes the senior makeup artists played on their apprentices on *Wizard of Oz*. When I first heard the story, I actually tried it out myself, which was to put trichloroethane on foam latex, which made a wonderful welt. The question was, how the hell was I going to get it on there while the camera was running? That bedeviled me for a week or so, but fortunately one of the other things I had done was experiment with various solvents at the time. I had tried gasoline, or you name it, and some of them would leave permanent damage; they would swell the latex up and then dry out a little bit, but they would never go back to normal. But trichloroethane would dry out and the foam latex would go back unblemished except for maybe a tiny watermark or something, a little trace but practically nothing, and that's what finally gave me the idea: painting the letters on the stomach would cause welts to appear on the appliance and the words were 'help me,' and then to reverse the whole procedure in filming. In other words, film it with the letters already there and allow the letters to dry out and disappear, even though the action is supposed to be the other way around and the letters are not there and then they slowly appear in front of your eyes in the story, but we could more easily do it if they were reversed.

"The problem was, I couldn't put rubber mask greasepaint on these appliances, because the trichloroethane would cut it off and it would go back to normal, so that meant I had to color the appliances intrinsically with foam latex dye to get them the right flesh color to start off with. And then I had to make sure the trichloroethane wouldn't affect the dye, so I tried to make a lot of stomachs to get some that were the right color, finally coming up with the right formula that solved the problem.

"To accelerate the drying of the letters, I had a flameless heat gun positioned above the camera, blowing on the stomach, and to keep the blowing

from being obvious, we had Linda's pajama top starched and pinned. We also under-cranked the camera, which would speed up the action. The only trouble is, when I first came to do the test, I found I couldn't get the damn letters to swell up properly. I had tested the trichloroethane time and time again on pieces of foam rubber, but I found that I'd been testing them on the wrong side of the appliances, so it worked better on the back side of the appliances than the front side, which is what I had to use. So I found that the only way I could get it to work on the front side was to scratch the surface a little bit, but it was quite embarrassing to get on the set to do this test and find that it didn't work the way that I thought it was supposed to work, but I eventually found out what was wrong and solved that problem and when we came to actually film it, it worked very well and there were no real difficulties."

Working alongside Smith was hair stylist Bill Farley, with whom he'd collaborated on *Me, Natalie* and *Harry Kellerman*. "*The Exorcist* was a story all by itself," claims Farley. "There have been books written about it, and I could have written one too."

"Do you know why *The Exorcist* was done in New York City? Because of child labor laws. Had they done the film in California, the budget probably would have doubled, because they would have had to continually stop over the course of the day to give Linda a rest for an hour and then come back, and Billy knew that he would lose continuity with her and it would just not flow properly. So he was the one who pushed to get it done in New York City, where the child labor laws were much more lax than they are in California, so he could more or less do what he wanted. I don't like to badmouth people, but it was a shame."

"Linda Blair was a child doing an adult's job and even more than the normal, average adult, so Dick was having a very difficult time with her. She wouldn't be still when she had to be, and there were times when he had to start all over again, which became very costly. The fact is, she was a child, so it was difficult to do these prosthetics on her, and Billy Friedkin saw it happening. He would come in and say, 'How are we doing with Linda this morning? What kind of a mood is she in?' and Dick would raise his

eyebrows and say, 'Billy, you don't want to know!'

"But the next morning, she came flying out of her dressing room and she was hop-skipping down the hallway with a big grin on her face and we had never seen her like that in the morning. We asked what happened and she said, 'Come and look in my room!'

"Well, Friedkin had filled up her entire dressing room from wall to wall — you could not get into the room — solid with roses. And in the middle of it was an envelope and when she opened it up and looked at it (did you know she was a horseback rider?) in the envelope, was the pedigree and ownership of a horse that Billy bought her. So we were in good shape for a couple of weeks. With the roses, we maybe would have got four or five days, but the horse? We got about three weeks!"

Farley is quick to agree that even an adult would have had difficulty shooting the scenes that Blair had to undergo. "You know the scene where she's laying in bed and her body begins to flail up and down? Well, she was attached to a board that was pneumatically operated. It was tested and everything, and what they would do is take one of the smaller crew members and strap her into the bed, onto this board with a hinge on it, and test it. But again, it was tested with an adult, so when they put Linda on the board and said, 'Roll it, action!' the board started to flail her about, and the take is in the film and it's absolutely incredible, but what people don't know is that she was screaming to stop it because she was in pretty severe pain. When they finally stopped, Billy turned around, looked at sound and everybody else and said 'Okay?' When they said yes, he said, 'Cut, print!' and he got what he wanted."

Back in the makeup room, Smith had to deal with the problem of essentially creating a brand-new look for Blair's demonic self from scratch. Since it was impossible to be on set every day and back in Larchmont creating the new appliances, he phoned Rick Baker and asked if he would fly to New York and act as his assistant, using Smith's basement workshop to run the new pieces while Dick was back in the studio. As Baker claims, without much exaggeration, he was already packing his bags before he hung up the phone.



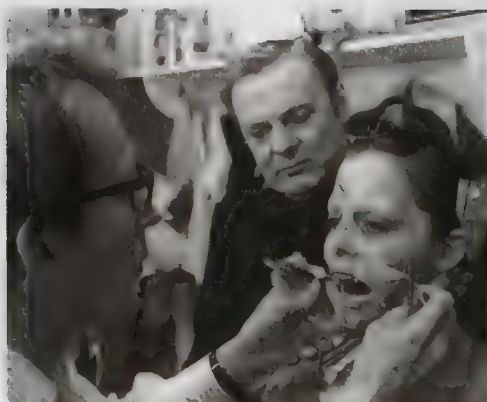
Top left: Smith models a prosthetic tongue created for *The Exorcist* (1973)

Top right: Working with Linda Blair on set

Bottom left: Applying final touches to Blair for an early-stage makeup

Bottom right: Using an air bladder to make Regan's throat expand 'like a bullfrog'

Photos on this and facing page courtesy of David Smith



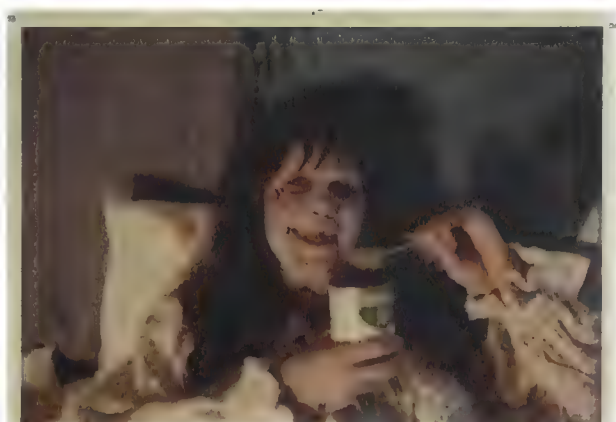
#2 THE EXORCIST
Covering vomit device with partial rubber mask
(Assistant Reginald Task lay behind)



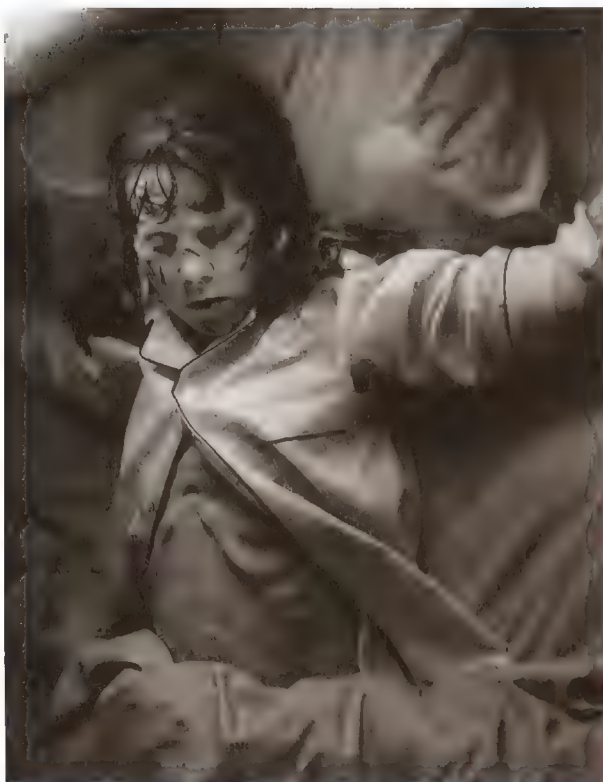
THE EXORCIST 1972

Vomit device
Wide plastic
pieces over cheeks
are thin tubes
connecting to
nozzle in mouth
and to rubber
tubes behind her
head leading
to pump containing
hot pea soup.
Worn by Linda's
stunt double
Eileen Dietz

#1



Smith and special FX technician Marcel Vercoetere prepare double Eileen Dietz for the sequence in which Regan projectile-vomits pea soup, *The Exorcist* (1973)



From top left, clockwise: Working on *The Exorcist* (1973), Smith applies the torso piece to Linda Blair, from which the words 'help me' would rise; making the appliance; Blair models the piece before wearing it on set; the appliance on set showing the raised words

Photos on this and facing page courtesy of David Smith

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On-set stills of Eileen Dietz with Smith's vomit rig in full flow, *The Exorcist* (1973)

"I spent that first day looking around the basement, which was *tiny*. You could touch the ceiling, so there wasn't a hell of a lot of room to make stuff, and I was always amazed that Dick was able to do all that stuff there.

"After Dick and I began corresponding a few years earlier, he would tell me what he was working on and send me pictures of things. When he started working on *The Exorcist*, I went out right away and read the book, which was actually rare for me because I'm a bad reader, but I really enjoyed the book, and I was so excited to hear that Dick was going to do a movie like this. I had been a monster fan, and a fan of Dick's monster stuff, so I really wanted to see what he was going to do. When Dick called me when they changed the concept, which was the approved design, he had already prepared all the appliances for principal photography, and now he was basically starting over again. This was during filming, so Dick was panicked and asked me if I would come and live in his house and work in his basement and help him on *The Exorcist*, which was a no-brainer, and what an opportunity it was. I was both excited and terrified, because I was going to be working with the master, so I was initially very worried about it, but it was an amazing experience."

Eileen Dietz had been cast as Blair's double for several sequences that would have been problematic for the young actress to do. "They were looking for somebody who could act," recalls Dietz "not just a double. Ironically, if the audition had been for a double, I never would have shown up, and my whole life would have been different. I went in and met Linda and her mother, Billy Friedkin and Dick Smith, who had to ascertain if I was the right size. I was going to play the demon who possessed Regan, so Dick made me up to look just like Regan, and I ended up doing not only the masturbation scene, which is basically what I was hired for, but I also did the vomiting scene and most of the levitation scene.

"When they offered me the part, Dick was so kind and funny. He set up a TV for us because it was so arduous doing a three and half-hour makeup, so we would watch TV while Dick was doing all that work. Linda wanted to watch *I Love Lucy* reruns while

I wanted to watch the news, and then Dick would work on the dummy, the one with the head that turned around, which I think was one of the first animatronic dummies, if not the first. A lot of times I would walk into the makeup room and say hello to Linda, before realizing it was the dummy; it was so amazingly lifelike.

"The way Dick designed the vomiting scene, they originally put tiny tubes on the left side of my face and down my back and they literally pumped it out. And then Billy Friedkin, in his own inimitable way, decided that he needed the tubes to come from *both* sides, so Dick had to go back and redesign it. He also created this tiny vacuum cleaner like the ones they have at the dentist, that would help keep my mouth dry.

"The only really difficult part was working in the freezing room, which was just so cold, and we were in nightgowns, but I don't ever remember complaining about anything. The hardest thing, actually, was it took about 45 minutes to get the makeup off, because the prosthetics had to be taken off piece by piece, and by then you just wanted to go home because you had been there since 6:30 in the morning. There were a lot of times when they put all that makeup on and I didn't work, so they just took it all off. My feeling is, they're paying you for the day, not for when you work, so shut up and enjoy the fact that you're being employed."

The cold room also created an unexpected problem that Smith described in a 1986 *Fangoria* interview. "One day, I forgot to put Linda Blair's yellow contact lenses in before she got into the cold-controlled room," he remembers. We usually put them in outside, on the studio floor, and then she would go in and get strapped into the bed. Well, I forgot, and they called me in. I ran in, with my bottles of wetting lotion and so forth, and I got the lenses out. And if you've ever seen anyone use hard contact lenses, the first procedure is to put some fluid in your hand, in your palm, and scrub the lenses with your fingertip, and then, in-between your fingertips. And as I'm doing this between my fingertips, I feel some substance on the lens. I've got a sheet of ice! Little bits of ice were forming on the things as I'm working on them! I said, 'Oh, no, no, sorry, we can't do it; the solution is

freezing up in here!' So we had to take Linda out of bed and take her outside to put in the lenses.

"It got so cold on that bloody set; it would get to zero degrees Fahrenheit. They would turn the freezers on about 6 a.m., and then at 9 a.m. we would get on the set to shoot. We came in one day, and there was a little, tiny layer of snow all over the entire set; there had been too much moisture in the air, and it had snowed!"

As time went on, tensions were building up with Friedkin, culminating with an angry walkout by Smith. "Billy had a couple of different sides to his personality," relates Dick. "He was a very strong director, and he was certainly very prepared. I like working with somebody like that, who comes in and knows what he wants, who's positive in his opinions and will back that up by giving you whatever you need to do what he wants. So that was all great, and in day-to-day contact on the set, Billy was always polite and respectful. I would powder down someone's nose and Bill would say, 'Thanks, Dick!' so it was very amicable working with him.

"I had no problems at all with Billy until we got well into the film. We had done a couple of different tests on Max von Sydow's aging makeup, and Billy was very particular about it, like everything. He wanted to be able to take close-ups without any diffusion in the lens, so he was very particular, and had criticized the length of Max's hair on the back of his neck. He wanted it cut shorter, more like a barber would do with clippers, and I said, 'Billy, I'd rather not do that, because if I put aging stipple on the back of his neck, it has to end somewhere. I can't literally get it right up into the roots of his hair, so I need a little bit of hair to cover the gap in-between.' I tried to explain it, but he said, 'I don't care, I want it short!'

"On the third or last test I did on Max, I had him in the chair, and I was very tired, because I had been working seven days a week, and I was also doing Linda's makeup in the morning. So Billy came in, and Max was sitting in the barber chair, and the first thing he does is look at the back of Max's neck. The other thing about Billy is he never minced words. He was very blunt, never diplomatic with criticism. He said it like he saw it. I remember Ellen Burstyn saying she

liked working with Billy because when he said he liked something, you knew he wasn't kidding. He wasn't soft-spoken, and you always knew where you were at.

"Well, Billy immediately attacked the back of the neck thing again, and I said, 'Billy, I told you this would happen!' I was exasperated, and probably raised my voice and he said, 'Don't raise your voice to me!' and I blew. That was the last straw, I couldn't take it anymore, and I said, 'That's it, I've had it; I quit!' There was chaos, and my assistant, who usually put on Max's makeup when I was doing Linda's, or would have done, said, 'Well if you go, I go too!'"

"I knew Dick was unhappy with something to do with Max's hair," interjects Bob Laden, who handled von Sydow's makeup for Smith, "and he was powerful in his belief and his rightness. Usually when a director wants something, that's what you have to give them, but in this case, Dick said, 'I'm going to take my [makeup case] and run!'

"I was doing the makeup as Dick wanted it done, but the hair was really Bill Farley's job. Dick had his hands full with Linda Blair, so that's how I came in for Max initially, because he had so many things to do with her.

"It was a difficult makeup, but not tough in the sense that I had to struggle with it. I was working with an actor with a great background, and I loved every moment of it, plus I was making a lot of money, so there really wasn't any difficulty involved. You would finish a very long day, take the makeup off and come back the next day and do it all again."

"Billy Friedkin and one of the producers both came into my hair room," Farley continues the story, "and they shut the door and sat me down and said, 'Okay, Dick has quit; he left and went home.' I said I knew that, and Billy said, 'Is he for real?'

"I said there was nothing fake about Dick, and he said, 'I have a message I want you to give him. Call Dick tonight and tell him that he'd better have a doctor's certificate claiming he cannot go any further right now, or else I will sue the ass off him!'

"About an hour later, I called Dick and said, 'I'm sure you're aware they're very upset, and I know that you're upset too', because I was watching what was happening to this guy, and it was a really tough shoot.

SCENE	STORY	MAKE-UP FOR CHRIS
2	33-36 Studies script, night	
	37-38 Morning, in bathrobe	
	39-40 Filmset	
	41-44 Home,	
	47-50 Evening	
	52-53 Attic, night	
3	55-56 Sight seeing	
	57-59 Night	
4	61 Dawn, bedroom	
8	82A-84 Dr. Klein's office	Lady Fair + 6W under chin, Kelly dry rouge, eyes
9	85-105 Party + after	
12	112-113 Dr. Klein's	No base, some eyeshadow, 6W under chin,
14	116-130 Home, Demon #1	Thin Persea base, some shadow, mascara, lip gloss
	131 Hallway	↓ Eyes red from crying
15	132-133 Med. Lab	Same as 112 + maroon on lids
	134-143 Returns home D#2 on stairs	Thin Clinique base, some rouge, eyeshadow
16	144-150 D#3 appears Chris faints	
19	157-160 Clinic	Taut + dragon
	161-170 Home, kinder man Willie	Thin Clinique, bit of rouge, eyeshadow mascara
	171-175 D#4, hits Chris	Face bloodied
1st 20	176-177 Meets Karras	Rt. cheek bruised + cut, wears glasses
	179-183 Returns home Demon #5	
	184-186 Chris + Karras	

This and facing page: Smith's meticulous makeup breakdown for *The Exorcist* (1973)

Photos on this and facing page, and all photos up to and including page 207, courtesy of David Smith

STORY

MAKE-UP FOR REGAN

12 DR KLEIN'S EXAM.
 11 REGAN IN BED
 10 } URINATES
 9 }
 8 IN TUB
 7 IN BED
 6 BED SHAKES
 5 KLEIN'S EXAM. RM.
 4 RADIOLOGICAL LAB
 3 SLAMMING ON BED
 2 IN BED
 1 R. SLAMS KLEIN
 0 IN BED
 11 " " Whirling her torso
 10 SHOVED, MUTTERING
 9 SLAMMED ON BED
 8 MED. LAB
 7 ASLEEP
 6 " "
 5 ON STAIRS
 4 R. + PSYCHIATRIST
 3 " "
 2 GRABS DR'S BALLS
 1 JERKS UPRIGHT
 0 R. UNCONSCIOUS
 11 BARRINGER CLINIC
 10 HOSP.
 9 CLINIC OFF.
 8 IN R. BROUGHT HOME
 7 " 2 IN BED

Normal
 Drawn + tired CTV 2, only lips
 " " AL under eyes
 " " "
 " " "
 " " "
 " " Face stained with tears
 More haggard - CTV 2 base, lips covered,
 AL at nose sockets, eyebrows
 " " arteriography needle in neck
 Even more haggard, ~~needle mark~~
 Eyes roll up, throat swells, " →
 DEMON #1, ^{thinnest} brows, ~~eyes~~, ~~teeth #1~~, " (double)
 " "
 " "
 " back to normal?
 Normal (haggard) eyes roll up, face slapped?
 " "
 " "
 " "
 " "
 DEMON #2, SNAKE TONGUE, ^{thinnest} brows, ~~cheekbones~~, teeth #
 Normal ^{thinnest} brows
 3 PHASES TO DEMON #3, ~~mask A~~, teeth #2, contacts #
 " "
 D# 3 to normal, eyes roll up
 Normal
 Regan has fit
 "L+M" on normal chest (#B-12)
 Regan on TV monitor?
 Sick, in blanket. black + blue
 Normal, face ^{slightly} bruised, Sustagen tube
 gum plumpers no scratches

OR	SC	STORY	MAKE-UP FOR REGAN
19	172	CROCIFIX	DEMON #4, mask B1 , ^{upper - lower} teeth #2, ^{+ wax} contacts 2B blood from nose
	173	"	" to normal
	174	"	" head turns backwards (3B contact) <u>change to Dennings</u>
20 (1E)	180	R. + KARRAS	DEMON #5, mask B-2, teeth #3, contacts 3B (strapped)
	181	" "	D#5 changes briefly to normal, Dennings, de
	183	VOMITS ON KARRAS	" eyes roll up
21 (2nd)	193	R. + KARRAS	" " " (become normal?) skeletal ribs exposed
	201	K. NIGHT VISIT	Regan - sick mask, glowing eyeballs , sweat skeletal ribs - "HELP ME"
23 (3rd)	208	R. IN COMA	Sick mask
	217	EXORCISM	D#5, black tongue
	218	SPITS on MERRIN	" eyes roll up
	219		" tongue flicks
	222		"
	223		" slow vomit (remains till #231) "brands" appear head revolves
	225		"
	227		" becomes Dennings
	228		"
	230		" eyes roll up
	231	M. CLEANS VOMIT	"
	235	R. SLEEPS	Sick mask - to "MOTHER"?
	236	R. + K.	D#5

D# 5 brow appliances
D# 5 lower lip (lf. half only)
CTV W-1 1/2 RM 6 base - J+J tale
Violet, purple, P-4, YG-1 or 2 stipple

-
- D# 5 brow appliances
180 D# 5 lip lower (lf. half only) Contacts - 3 spare
D# 5 upper lip ~~no teeth~~ teeth v. l.
"Scratches" appliances + lf. chin scab on rt. cheek
"Scabs" and forehead scab on neck
Color scabs with acrylic scab (red br) + acrylic black scab + gum for
Base CTV W-1 1/2 1/2 RM 6 - J+J Tale. skene
Stipples - Purple, P-4, YG-2
-
- 193 Same as 180 except D-X wounds and no teeth
Used acrylic "scab", "blood", "black scab" + Pus # 3. Purple pink around
wounds
-
- 201-3 D-X-2 wounds, no teeth or enamel
"blood" liner on wounds + "scab" acrylic in them
-
- 208 - D-Z pieces, ^{painted} teeth, contacts, P-4 + YG 2
CTV-1 1/2 1/2 - blood liner on + in wounds plus no
"scab" inside. (no neck appliance ~~but~~ not ~~at~~ on)
-
- 217 on - same as above

SCEN	STORY	MAKE-UP FOR REGAN
239	EXORCISM cont.	Demon #5
240	"	" eyes roll up
241	"	" as "Mother", then D#5
244	MERRIN DEAD	"
245	"	"
246	KARRAS "Take me!"	" vomit on Karras
246A	"	"
247	"	Regan's face in shadow, Karras Demon
256	R. HERSELF	Silk mask D-Z appliances, part of eyebrows blocked out -
257	"	Base W-1 1/4 + 1/2 1/3 highlights
267	"	" KBT on lower lip, 4GB-1
268	"	" plus olive purple for bruises Maroon on scars + "scab" diluted in cuts.

TV 2
 AL nose side-0.85
 circle start
 nose on lips pushed
 upstroke

hand of evil

D INT. DR. KLEIN'S EXAMINING ROOM 112

Regan struggles as Chris and Nurse restrain her. Klein administers an injection.

Chris - *same as 113*
 Regan
 Dr. Klein
 Nurse
 Medical examin- 3/8
 ing room equipt.
 syringe (soft needle)
 split effect

D INT. DR. KLEIN'S OFFICE - 113
 CORRIDOR

Dr. Klein tries to diagnose Regan's illness again. They discuss possible need for surgery.

Klein
 Chris - *free wheel (some eye shadow)*
 Nurse
 1 2/8

D INT. DR. KLEIN'S OFFICE 133

Klein is baffled by results of tests. He questions Chris about the possibility that Regan may be taking drugs. He finally decides that there is no physiological diagnosis for Regan's illness. He suggests psychiatrist.

Chris
 Klein
Leave on 113 plus 1
warren under eyes

END OF Tenth DAY

TOTAL PAGE COUNT: 54/8

118
 Regan
 RMG ^{CTV} 2 1/2
~~CTV-2~~, TR-J powder
 CTV-1 highlights
 AL + 732E eye shadows
~~BK-T~~ char. lines + shadows
 naso-lab, mouth corners, under cheeks
 forehead
 Pencil eyebrows closer
 Stipple CTV-3

 120A TSG^T + shadows as above ↑ } sweaty
 B D#1 - Brow pieces
 121

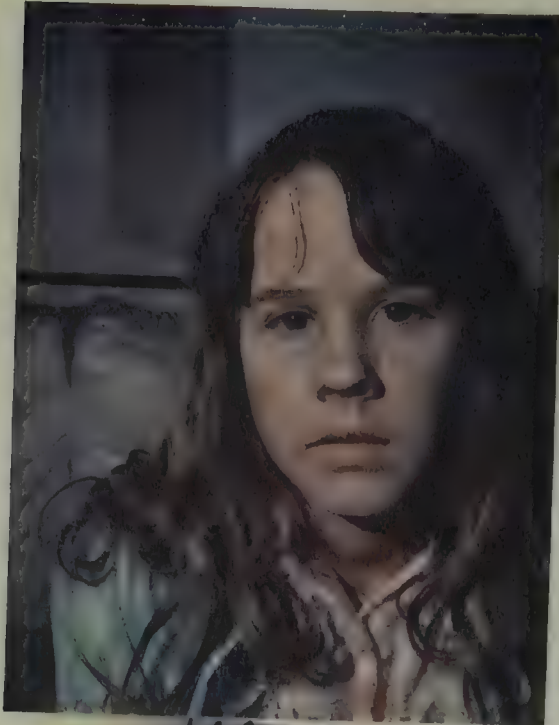


Sweaty
 +
 hair
 loose

Top: Smith's makeup notes for
 Regan: scenes #118-121, *The Exorcist* (1973)

Left: Barton Heyman as Dr. Klein

144 beginning



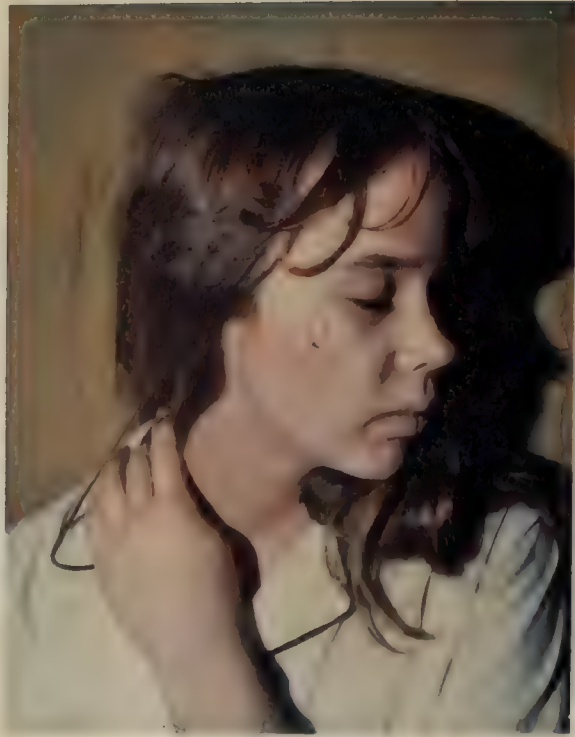
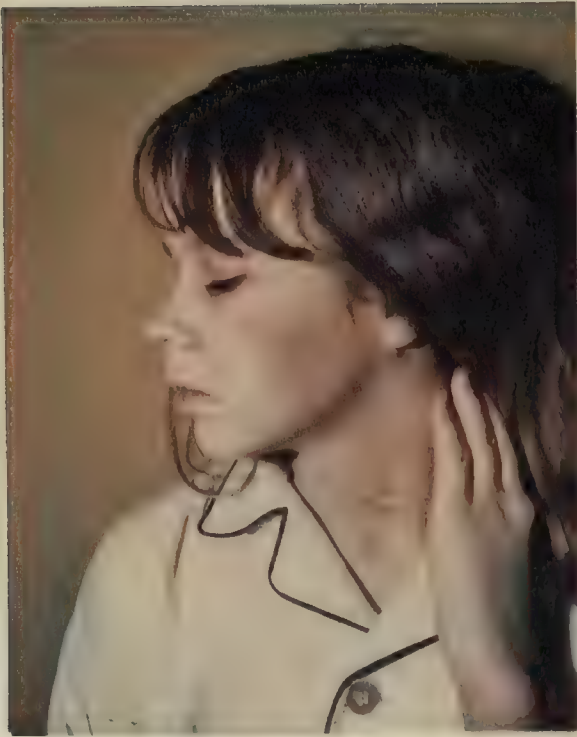
144



144

The character Regan MacNeil in earliest stages of possession, *The Exorcist* (1973). It was common practice to place makeup continuity Polaroids alongside the relevant script page, as shown throughout this section

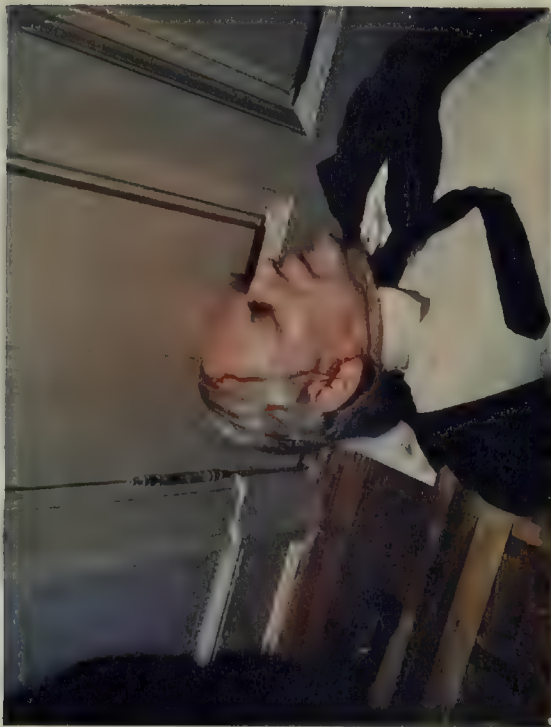
156 A



T1-1/2
base }
K BT on lips

This page: Early-stage injury placement on Linda Blair as Regan, *The Exorcist* (1973)

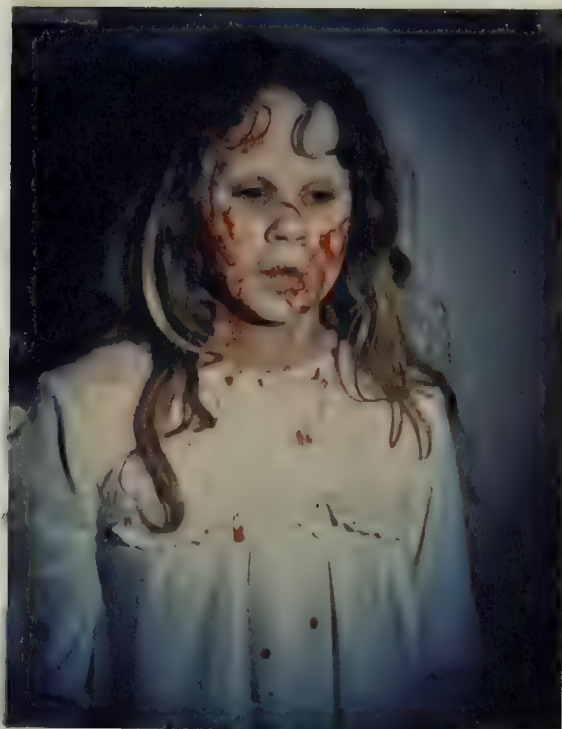
Facing page: Continuity for scene #172, from top left, clockwise: Unconscious Karl (Rudolf Schündler); the iconic crucifix scene; early-stage possession Regan



172



172



172



172



172



172

Smith was meticulous in maintaining continuity of the wounds and blood on
Regan, with multiple Polaroids from every angle, *The Exorcist* (1973)



172



172



173 kids Chris



173 kids Chris

From top left, clockwise: Three more continuity Polaroids of gore makeup on Linda Blair as Regan MacNeil; Chris MacNeil (Ellen Burstyn) in the aftermath of her brutal encounter with the Regan-Demon, *The Exorcist* (1973)



173



173 kids Chris

175A - T3



1

175A - T2



2

175A - T3



8

175A - T3



5



175A



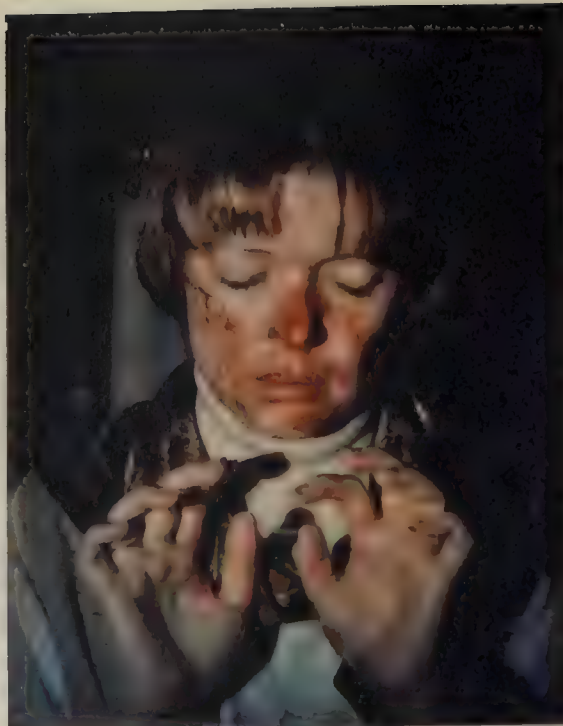
175A



175A

175A - T2

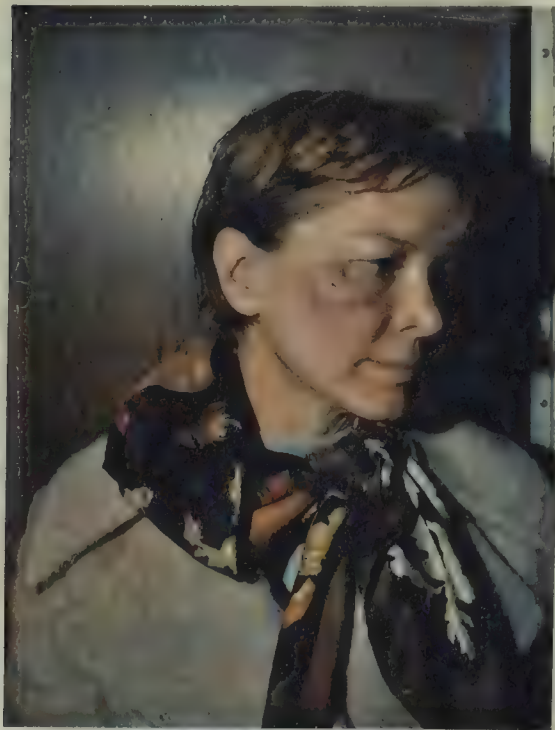




This page and facing page: Ellen Burstyn as Chris MacNeil, showing the effects of her encounter with possessed Regan, *The Exorcist* (1973)



176-177



176-177



179



Top: Rudolf Schündler as Karl, the house servant, *The Exorcist* (1973)

Bottom: Regan-Demon resting, post vomit



180-183



180-183



180-183

Continuity photos for scenes #180-183, mid-exorcism,
The Exorcist (1973)



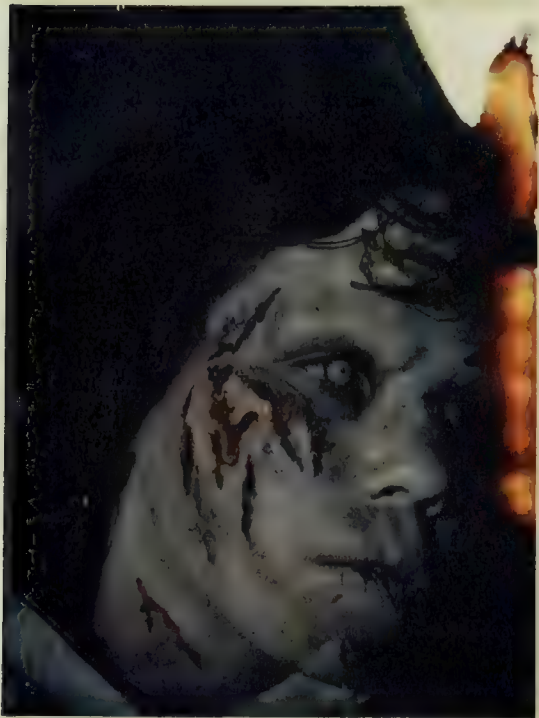
This page and facing page:
The Regan-Demon, scene #193,
The Exorcist (1973)



193



193



193



193

2nd day



194

2nd day



194



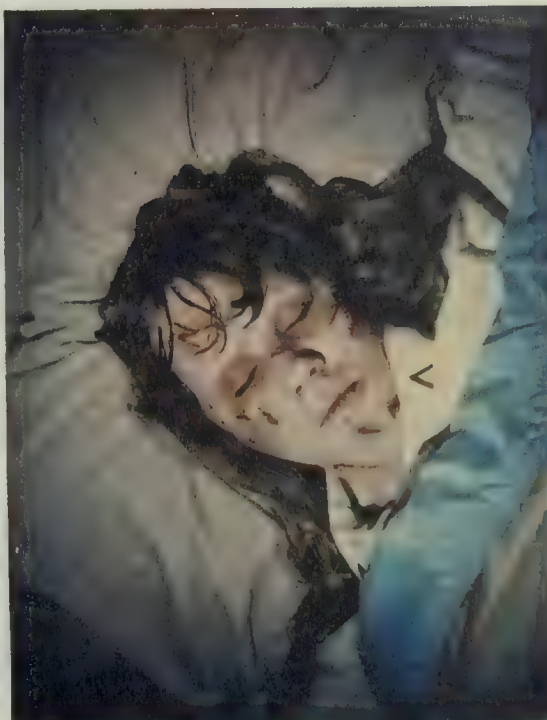
201



201



201



201



Makeup continuity photos for Regan MacNeil (top) and Chris MacNeil (below), *The Exorcist* (1973)

DICK SMITH

THE RITE OF EXORCISM

IE 218A.

.LOWS "BE SILENT!" ETC.)

INT. REGAN'S BEDROOM (COLD ROOM) NIGHT

MERRIN:

(VESTED IN SURPLICE AND PURPLE STOLE,
HAVING BEFORE HIM THE PERSON POSSESSED,
--IN FETTERS IF THERE IS ANY DANGER--
HE TRACES THE SIGN OF THE CROSS OVER
HER, OVER HIMSELF, AND THE BYSTANDERS,
THEN SPRINKLES THEM WITH HOLY WATER.
HE CAPS THE VIAL AND HANDS IT TO
KARRAS. KNEELING, THEY PRAY.)

AN SPITS MUCOUS ONTO MERRIN'S

EK.

LICKS A WOLFISH BLACKENED
AIGUE ACROSS HER LIPS.

AN'S EYES ROLL UP INTO
SOCKETS.

MOANS HORRIBLY,
NFULLY.

MERRIN:
(INAUDIBLY)

'Our Father, who art in heaven,
hallowed be Thy name. Thy kingdom
come, Thy will be done, on earth,
as it is in heaven. Give us this
day, our daily bread, and forgive
us our trespasses, as we forgive
those who trespass against us.

(LOUDER)

And lead us not into temptation,'

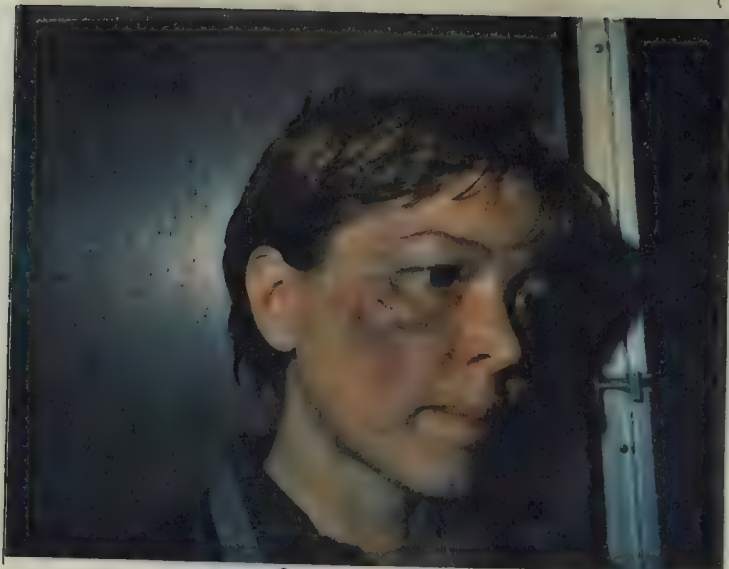
KARRAS:

'But deliver us from the evil one.'

MERRIN:
(STILL KNEELING)

Save me, O God, by Thy name, and
by Thy might defend my cause.
Proud men have risen up against
me, and men of violence seek my
life; but God is my helper and the
Lord sustains my life. In every
need He has delivered me. Glory
be to the Father. Save your
servant.

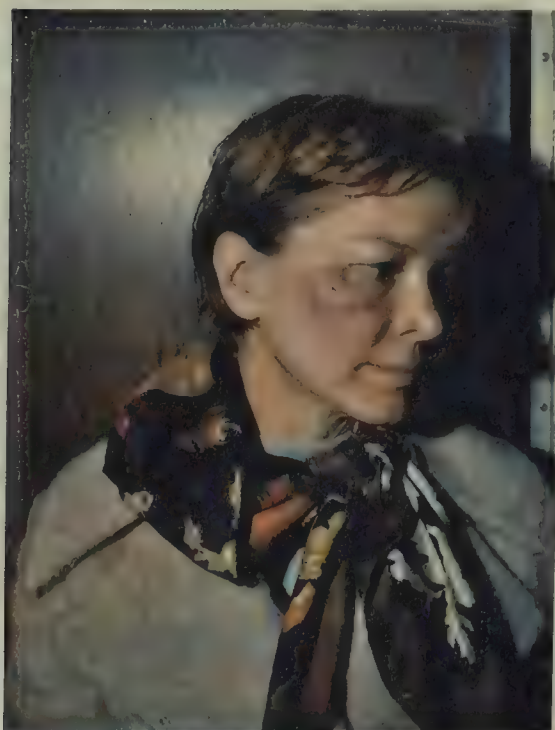
(Cont'd)



176-177

...and ...
...and ...
...and ...

...and ...
...and ...
...and ...
...and ...
...and ...



176-177

...and ...
...and ...
...and ...
...and ...
...and ...

...and ...
...and ...
...and ...
...and ...
...and ...

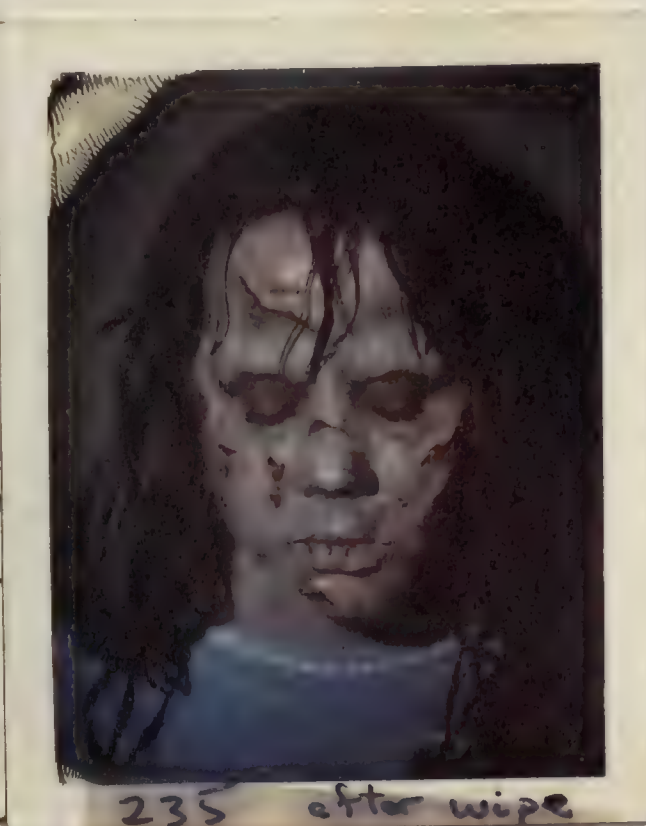
...and ...
...and ...

...and ...

...



Matching wound
placements on the Regan
dummy, *The Exorcist* (1973)



Regan in mid-possession, *The Exorcist* (1973)



Father Merrin (Max von Sydow) looking the worse for wear, *The Exorcist* (1973)



Sitting at bed post

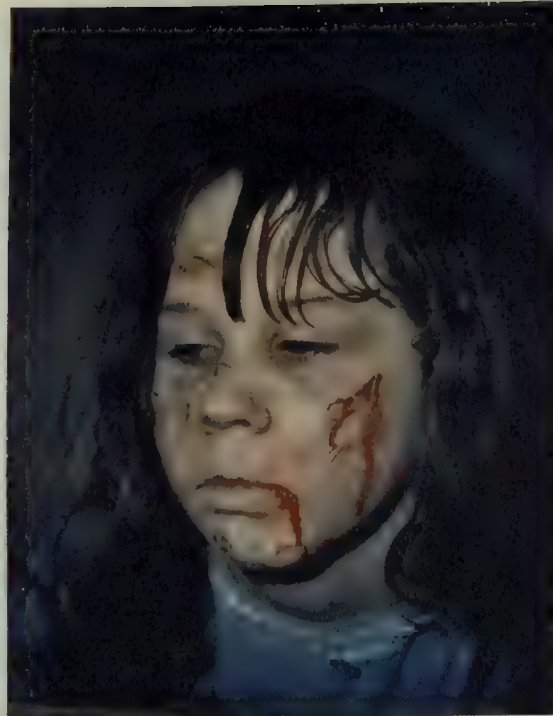
This page: Various stages of Regan's possession in *The Exorcist* (1973), including a retake for the film's climactic confrontation



Retake 247 sitting at bed post



Retake 247 sitting at bed post



256



256

Linda Blair in Regan's post-possession look makeup, *The Exorcist* (1973)



Continuity photos for
early Regan possession,
The Exorcist (1973)



268-9



268-9

Chris MacNeil
(Ellen Burstyn),
The Exorcist (1973)



268-9



268-9

↑ Same Bruise placement as

But only Nye
purple + 46-B 1
used

Regan continuity photos showing
bruise placement, *The Exorcist* (1973)



#1



#2

Chris Makeup - Scene 268-269

an old-age stipple - 2 Thin coats on upper lids. $1\frac{1}{2}$ coats on lower lids. Pull down + toward nose while Ellen dries. Use a bit more stipple under right eye if necessary to match left. Stay below lower lashes.

Apply Ban oil + blot off with "Quiles". Use S-3 under bags + dilute it with base for nose sides. A bit on nose-labs.

Pros. base - A bit over fringe (T-3YG)

Fringe - $\frac{1}{6}$ B-1 + ~~Hy~~ purple

Rouge - Cover Girl "Natural Peach"

-No mascara

Eye line - Factor liquid black-brown-top + bottom

Lips - Ultima II Melonique 53

Eye shadow - Factor "Eye Color" "Color of Moon" lavender color in middle.

I said, 'They've warned you through me that you'd better have seen a shrink or a doctor over this, because otherwise they're going to sue you!' Dick said, 'I'm aware of that, and the first place I went before I got home was I stopped off at my psychiatrist's office and he won't have any problem with that!'

"I had gone home in a real quandary," continues Smith, "because I was very upset I didn't want to quit the film, but I'd really had it and I was just too angry to see straight. I had a friend in Larchmont who was a psychiatrist, so I called him up and said, 'I've got a problem; would you mind if I come in and talk to you this evening?' He said, 'No, come in,' so I went in and told him what had happened.

"He said, 'Did you say you were working seven days a week for how long?' I said it was about three months, and he said, 'Listen, you're about to have a nervous breakdown!' I said, 'Really? Would you put that in writing for me?' He said certainly and put it in writing, so the next morning, I went into Billy Friedkin's office and said, 'Billy, I'd like you to read this letter.' He read the letter, and I said, 'Look, I'd like to finish the film, but I've got to have some time off. If I'm to finish the film, I must have at least a day off. Can I be promised that?'

"He said, 'Absolutely', so we shook hands, and that was the end of that. We both saved face a little bit, and Billy gave me a full screen credit, which was not in my contract, and ever since then, whenever I had any situation in which Billy could possibly be of any help, he's always been a friend, so it worked out okay. I would have worked with him on other films if it was something I could sink my teeth into, because I like the way he directed, the way he ran his films, even better than some other famous directors I've worked with, that come in unprepared and mess around and improvise and never tell you when they need things done until the last moment and then think you can produce it like a magician."

According to Farley, there were a couple of instances in which Smith and Friedkin butted heads. "Dick was always extremely proud of his work, and I recall one day in Georgetown when Jason Miller goes flying down the stairs. You see him landing at the bottom, and he's dead, and his hands and knuckles are all scraped up, with blood all over his hands from

going down that staircase, which was huge and long. If anybody literally fell down it, you could kill yourself.

"Dick and I were in the trailer working on the actor standing in for Jason Miller, so Dick did the effects on this guy's hands, and it was done beautifully, as with everything I ever saw Dick do. He opened the door and called one of the PAs, saying, 'Would you call Billy Friedkin in; I want to show him what this looks like.' The guy had his hands spread out on the table and Billy came in and looked down at the hands and instead of saying, 'That's not really what I wanted!' he looked at Dick and said, 'That's terrible!' I think this was somewhere near the beginning of the film, and Dick looked at Billy and said, 'It's not terrible!' He said it very nicely and then said, 'If you're going to treat me this way, then I believe we should cut our ties and I'll leave, because you can't do this with me!' Friedkin got the message, but obviously he didn't really get the message, because he continued to say stupid things like that. But I could see the look on Dick's face, even though he held his composure, as he generally did. If he was really upset, he would generally walk away.

"With Max von Sydow's makeup, we were tweaking things all the time. You would do a little here and there, because you couldn't go too far and screw yourself. And Dick was going to hand this all off to Bob Laden, who did Max's makeup throughout the entire film. Whenever they used Max, Bob Laden did the makeup, but Dick designed it and tutored Bob to make sure he did it exactly the way Dick wanted, so that could have been part of the mix-up, because there were three people in our department, and then we had people like the director and producers busting our chops.

"Dick knew the realities of working with certain things on a hot set, (or a freezing, ice-cold set) where some things become impossible. He would even say to Friedkin, 'I can do this if you force me into it, but it's going to cost you a fortune if I have to stop between every take, and you're not going to be able to shoot it in a day because I'll have to keep stopping to glue things down again and tweak them', and Dick would not allow anything like that on camera. He would walk on to the set and stop them, because he would not allow it on film with his name on it. He was very principled like that."

In spite of the horror stories on *The Exorcist* (no pun intended), Farley insists it wasn't all gloom and doom. "Here's a great story about Dick's sense of humor," he relates. "I would come in every morning to get Linda Blair's wigs ready, making sure they were dirtied up enough and get everything the way they needed to be. We were doing things with the dummy, which was all electronically controlled, which had servo units in it, like they used for the RC cars, so the head would move, the eyes would open and close, and the mouth would give an ugly laugh and stuff like that. Dick had cast Linda's entire body, so we had this dummy hanging around, and every night, he would take the dummy after we were through with it and put it in this makeup closet and lock it up.

"I used to come in way before Dick and start getting things ready so that when Dick called for them, I could go right into the room and begin applying them and he could work his makeup around this stuff. That's the way we did it, but this one morning, I came in about 5 a.m. because we were working horrendous hours, so I got to the studio and there was nobody there, zip, zero. There was probably one studio guard, who was asleep in the back of the building, and this was on 56th or 57th St. and 12th Ave. on the West Side. I had a key so I could unlock the door in the morning, and there were no lights on, so I would walk in and flip a couple of switches and the staircase would light up.

"I had to go up this staircase to the makeup/ hair room and I guess the staircase was about two stories high, because it was three or four flights of stairs. So I would walk up, and all I would hear was 'thunk, thunk, thunk' as I walked up the stairs. I would get to the makeup room and unlock the door, open it up and go in.

"So I'm standing there with the counter and mirror in front of me, and I'm getting the wigs set up and putting them on the pedestals, and while I'm doing this, I got the eerie feeling that somebody was watching me. I don't know why I got that feeling, but I stopped what I was doing and turned around and there, hanging off of the shelf, was the Linda Blair dummy gazing down! It scared the shit out of me, because there was no way it should have been up there, and it was so lifelike with those glaring eyes, so I looked up at it and thought, 'Dick

Smith!' He put her up there, knowing I was coming in at five in the morning so he was going to scare the shit out of me, and he sure did. It raised the hair on my neck, and I got goose bumps up my arms. I had to take a deep breath to calm down!

"The other great thing about Dick is he was always the first one to help young people to get a start in prosthetics in the business. Again, with that sense of humor of his, one day he said to me after tutoring Rick Baker in California over the phone, he had an extensive talk with him about something and he hung up the phone and he looked at me and said, 'You know, Bill, this kid is *really* good, and he's going to go places!' Nobody knew Rick Baker's name, but Dick said, 'I better knock it off, because he's going to be taking jobs away from me!' but he never did."

Looking back at the film's cast members, Smith has nothing but praise. "Ellen Burstyn was a terrific lady, and Max is a wonderful, warm, fine human being, a delight to work with. Linda was really great. The two things she hated were, number one, having to wash out the gook I put in her hair. She had to shampoo it a couple times, so they said, 'Can't you do something about that?' So you know what we finally did? We would take concentrated liquid shampoo and we used the shampoo to gook up her hair. It didn't look quite as good as whatever we also put in there before, which was probably mustache wax or something like that, and she could then step in the shower and rinse it out, so that was that.

"The other [problem] was, the poor thing was bored sitting there in the makeup chair, because it took about two hours to make her up, so they asked if she could watch television. She liked to watch *The Flying Nun*, so they put a little TV behind her up on a shelf, so she could see it in the mirror. The problem was if I was working on her right side, if I leaned across in front of her to do something, Linda would go like this [moves to one side] so she wouldn't miss anything. I used to hate *The Flying Nun* after a while; to hear that all the time and have Linda ducking me to see *The Flying Nun*. But Linda was a trouper, and we would all be shocked on set when she had to say something horrible, something dirty, and I once asked her about that, as it didn't seem to bother her, and you

know what her answer was? I never forgot it, she said, 'Oh, it's not *me* saying it!' That was wonderful. She was very mature about everything. She adored Ellen, who of course loved her too, so Ellen was her idol and Ellen helped her a lot with her acting and she did very well on that film, learning from Ellen. Dietz had been brought in to cover where necessary and Dietz really got shoved aside because she wasn't needed."

Not long after principal photography had wrapped, Friedkin traveled to Iraq with a small crew to shoot the film's opening sequence with Father Merrin. "I wanted to go," says Farley, "because I wanted to see Iraq and I was on the film all the way through Georgetown, but when it came to Iraq there was a very limited crew allowed in there and they had to cut it way back. What happened was, Dick knew Max von Sydow's situation well enough, because he had designed the look and could also execute it. It was Max's own hair, complete, no hairpieces or anything, but it was made a blondish gray to photograph properly. I got Max set up before they went to Iraq, cutting his hair and getting him ready, so all Dick had to do was color it, comb it and put it in place. That's why I didn't go. I used to take care of Max's hair, but Bob Laden actually put the color into it."

"That was quite an adventure," Smith reflected in the 1986 *Fangoria* interview. "We were supposed to shoot over there for four days, and we wound up being there four weeks. Billy shot enough footage there for half a film. I must say I can't blame him. It was wonderfully tempting, it was so colorful; boy, it was fascinating. I mean, not that we didn't want to get the hell out of there, but for a director, it was just so exotic. But we had our contretemps there."

"When we arrived, we came into Baghdad, and then we flew by local plane up to Mosul, the second largest city in Iraq; pretty damn primitive, I must say. If you wanted to make an overseas phone call, you had to go to the Post Office and make an appointment. Maybe three days later, they would wake you up in the middle of the night and say, 'We've got your call!'"

The equipment was shipped from Baghdad up by truck, and when we got there, the statue of Pazuzu was missing, and they couldn't figure out how anyone could lose a whole eight-foot statue of Pazuzu, but

somehow it had wound up in Hong Kong. They finally retrieved it, and we got it there.

"Actually, the Pazuzu statue was used not in Mosul but in Hatra. It was out in the desert, literally, where these fantastic ruins are, which you saw used for the architectural dig. Now, they had a little tourist hotel and there were so few rooms, we had to double up. And there was no town or anything nearby, except for maybe a little shepherd's village.

"Billy found a marvelous mound to put the statue of Pazuzu on. He wanted it to be even more threatening, and he thought that a couple of hawks flying in the sky would look great, so they sent to England, at considerable expense, and brought down four hawks and two trainers, only to find that the hawks wouldn't fly in temperatures over 100 degrees, so back they went.

"But not despairing, somebody said, 'Well, look, there must be vultures or something around here; how about we get a couple? Go to the little village and we'll get some lambs, have them slaughtered, and we'll put 'em there around the statue, and that'll draw something.'

"Well, they did exactly that, and it didn't draw anything, except some days later, somehow the rumor got back to us that the natives in the village were all agog. They said, 'This strange American has come to Hatra and he's offering sacrifices to Pazuzu!'"

"We would have spent more [time], except Max von Sydow, who is the sweetest man in the world, and the most patient, finally lost his patience. When we arrived in Hatra, which was our last stop after a month of being elsewhere, Billy and the assistant director took a walk around the ruins. They came back, and Max met the assistant director in the hallway and asked, 'Well, what's it look like?' and the guy shook his head sadly - we had all learned a lot about Billy by this time - and said, 'Oh, I think we're here for a couple of weeks.'

"Max saw Billy down the hall, strode down to him and said, 'I give you four days, then, I'm going!' We went in four days. Billy knew that when Max finally lost his temper, he meant it. And so we shot Max's stuff, but they stayed on! Max and I left, and the rest of the crew stayed there for another week, shooting tombs and things like that; Billy was enjoying himself.

When we went back to London, I saw a lot of this footage screened and it's wonderful."

After his previous work on *The Godfather*, Smith realized that his tried-and-true stipple formula would not hold up particularly well in the 100 degree-plus Iraqi desert climate, so that meant coming up with a new formula. "I did tests of different formulations," he related in the *Cinefex* interview, "trying all kinds of things on Max's double, who was a good sweater. I put him in a hot room they had on stage to warm everyone up when they came out of the bedroom set, [so] I would run the temperature up in the hot room and then put this poor bastard inside and let him sweat - and sure enough, everything just fell off."

By chance, Smith happened to come across some notes from his early days in television when he was experimenting around with stipple. One formula had a note attached saying, 'No good - impossible to get off,' which now turned out to be exactly what he wanted. "That wound up in the makeup on his hands, and it worked wonderfully.

"To get it off, we had to soak the hand in a basin of warm water to loosen it, but it didn't rub off on the costumes, and it looked marvelously realistic."

While applying von Sydow's makeup in Iraq, Smith also came up with a technique for applying liver spots that would serve him in good stead over the coming years. "I found that I could cut out a little stamp from a block of white foam," he told *Cinefex*, "which had maybe seven or eight bumps that represented a smattering of different liver spots. By pressing that on a plate with appropriately colored Pan Stik makeup spread on it, I could pick up the makeup and literally print on these precisely patterned little spots. It was much better than using a brush, because a brush tends to make the paint dark in the middle and pale at the edges. Liver spots have very precise edges, and they're not round, so I've used a variation of that technique ever since. Once you have a stamp like that, you just follow a general pattern - you don't have to worry about matching them from one day to the next. As long as you more or less have the same number of spots in the same general area, there's no problem. I even have a little stamp that prints on veins for the nose."

Smith ended up taking Rick Baker with him on the Iraq shoot as his assistant. "When I worked with Dick in Iraq," Baker remembers, "there was an Iraqi makeup artist there, and I was actually surprised that such a thing existed. He spoke a little English and was really excited to see what we were doing. He knew the names of a couple of makeup artists, one of which was Bill Tuttle and the other was Dick Smith, so I said, 'This is Dick Smith', and he got really excited.

"So many people think of Dick as being really strict and humorless, but he said to this Iraqi makeup artist, 'Teach me how to count to ten! [in his language]', so Dick counted on his fingers, and they counted on each finger until they got to nine, and Dick said, 'You count to ten on *my* fingers', so the guy counted, '4, 5, 6, 7, 8, 9...' and just got the most confused look on his face!"

Why did Baker end up going to Iraq and not Laden, who was von Sydow's makeup artist on the film? "That's a good question," says Baker. "Bob Laden did do Max's makeup during principal photography. Bob probably had another job; I don't remember the timing exactly, but I think the Iraq sequence took place sometime after they had finished the studio photography, but I can't swear to that. I have all the letters that Dick wrote me, and I'm sure one of them would say something about that."

An additional explanation emerged however, thanks to Laden's daughter Nina, in a recent phone conversation with Farley. "Both Bill and Dad did not go to Iraq," she notes, "only Dick went, because for one, it was too expensive to send a full crew, and there were all kinds of problems on the production. And then there was the 'Jewish' issue. Dad was Jewish, and so was Friedkin, so it was dangerous to go into Iraq being a Jew. Names were changed on documents, so they hid some of the Jewish identities. They couldn't risk too much of that, so basically due to financial problems and fear of being a religious target, Bill (who is Irish) and Dad could not go to Iraq."

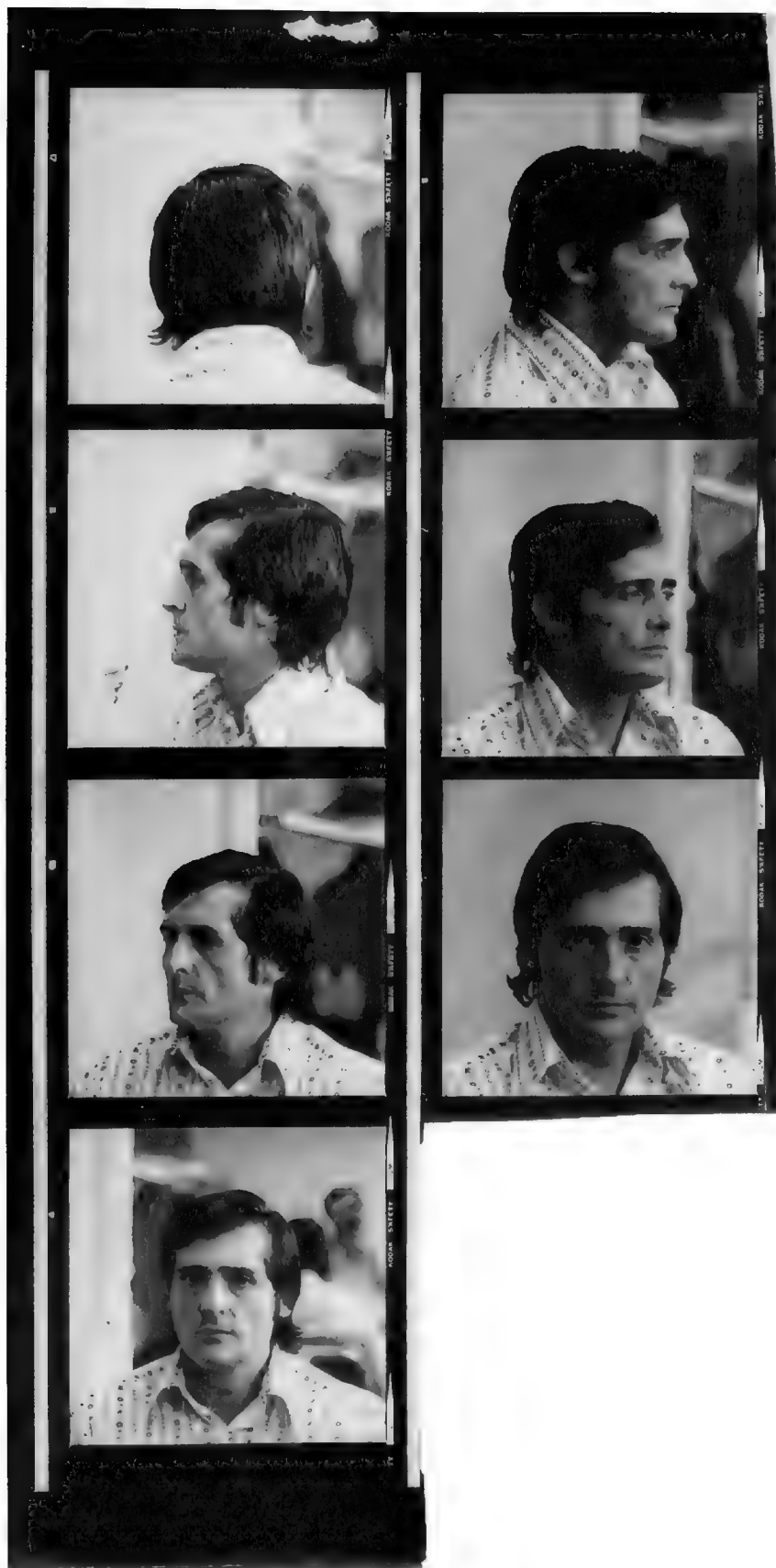
"When we went to Iraq," adds Smith, "it had been a long and hard shoot, and here was Max in his long robe, and he's pretty tall, and he did this high jump clicking his heels together. It was so wonderful and so exuberant for this sedate man as Merrin, so I called the photographer over to repeat it."



Ellen Burstyn as Chris MacNeil, *The Exorcist* (1973)

Photos on this and facing page courtesy of David Smith

Jason Miller as Father Karras,
The Exorcist (1973)





Shooting the opening of *The Exorcist* (1973) in Iraq,
The Exorcist (1973)

Photos on this and facing page courtesy of David Smith



Max von Sydow (Father Merrin) on location in Iraq,
The Exorcist (1973)



Max von Sydow (Father Merrin) on location
in Iraq, *The Exorcist* (1973)

Photos courtesy of David Smith



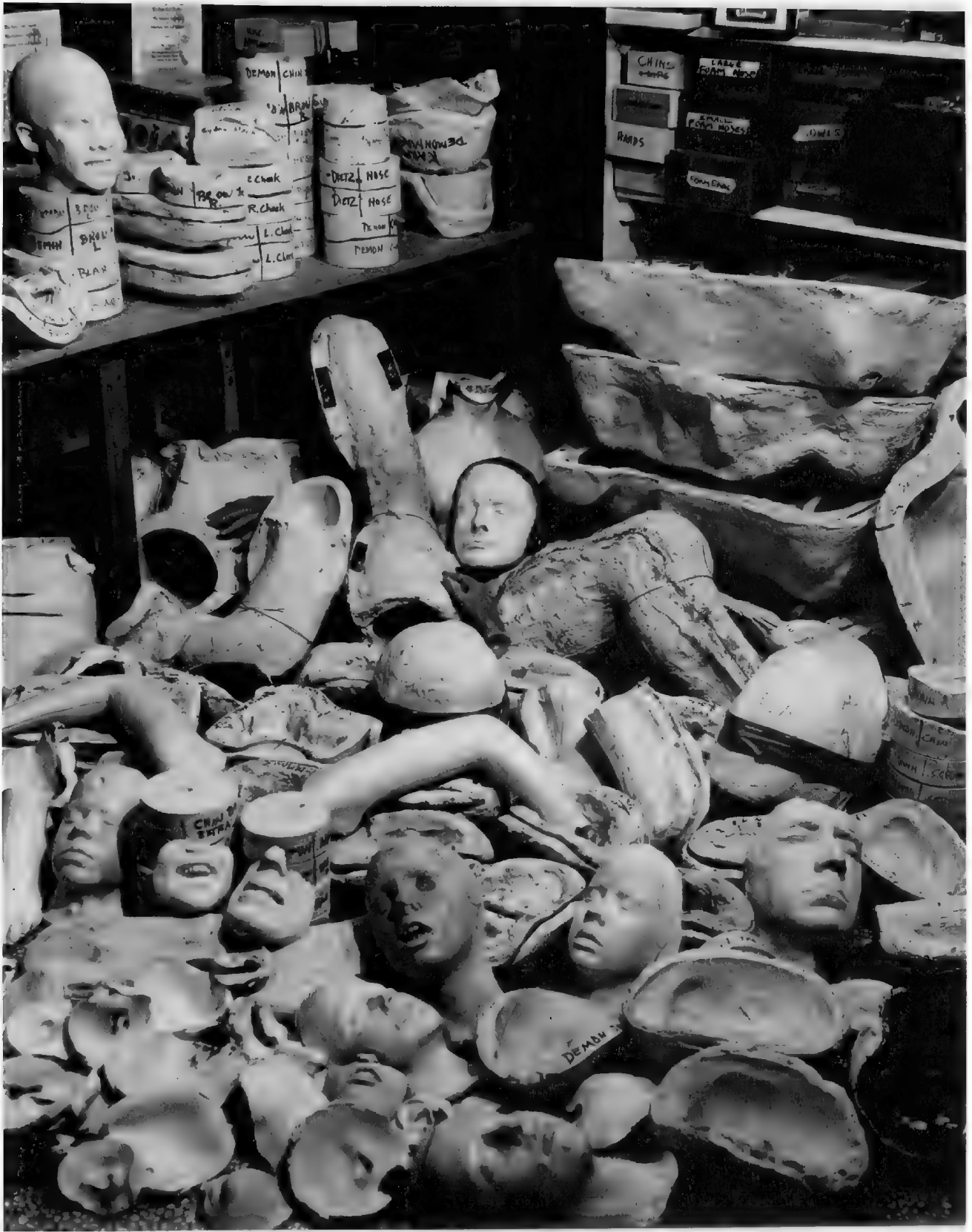
Top row: Smith and Max von Sydow on location in Iraq, *The Exorcist* (1973) Photos courtesy of David Smith

Bottom row: A 1971 pool party in Larchmont for the Smith and Laden families; Bob Laden worked closely with Smith on *The Exorcist* (1973)

Photos courtesy of Nina Laden

For T. Sussenart - From Dick Smith





Smith's Larchmont workshop filled with *The Exorcist* (1973) molds and casts

In the end, *The Exorcist* not only became a part of pop culture history but also a worldwide phenomenon, spawning a number of sequels, imitations and an entire sub-genre of exorcism-themed films. "Dick and I used to talk a lot on the phone," recalls Michael Westmore, "and I remember one time I was actually given the opportunity to do an Indian version of *The Exorcist*, so I called Dick and said, 'I've got this opportunity to put this thing together; could you give me some hints about what to do?' and he told me absolutely everything he had done and how to do it. That's the kind of relationship we had, where we literally passed ideas back and forth."

"There was nobody in the history of the world of makeup who was more exciting and fulfilling to work with than Dick Smith," declares Laden. "Working with him was an extraordinary adventure, and I was really lucky to have that experience."

In a letter to Stuart Freeborn, Smith noted the film was out to:

“

SOME BAD REVIEWS, BUT MOST [ARE] GOOD. I THINK IT'S A GOOD, SCARY FILM. MOST OF MY WORK LOOKS GOOD. OF COURSE, THERE ARE ALWAYS THINGS YOU WISH YOU COULD DO OVER.

”

"I certainly got a lot of praise for the film," claims Smith, "and a lot of articles and interviews and so forth, but one of the difficulties was that Warner Bros. wouldn't allow me to show any pictures of it, so that was a sticky problem. They didn't want any reveal of all the stuff, so that killed a lot of publicity I might've gotten on that job."

"I will always remember a comment I heard in a London theater. I had seen the film in a screening room, so that wasn't terribly exciting, but I was in

London working on something, and *The Exorcist* was playing a big first-run theater, so I went to see it with an audience. It was a packed theater and as I am walking out in the middle of the crowd, right behind me, probably two couples behind me, I heard a voice very clearly say, 'I wonder what Dick Smith dreams about?' I whirled around but of course I couldn't tell who said it, but I wish I had spoken up and said, 'I know what he dreams about!' It took me by surprise so I didn't react quickly enough. Since then, I've thought about it and I don't know what I would've said at the time of course, but if I'd have thought to ad lib, I would've said, 'Girls, naturally!' or something silly."

1973

THE GODFATHER, PART II

With the success of the original *Godfather*, it was just a matter of time before Paramount and director Francis Ford Coppola began getting the band back together for a sequel, and that included Dick Smith on the makeup team. "I wasn't all that keen about working on *Part II*," Smith admits, "but Francis was very enticing, and said, 'I've written this so we can go to the greatest locations: Lake Tahoe, New York City, the Dominican Republic, and Sicily; we're going to have a great time!' and he was right."

Brando declined to appear in the sequel, which meant Smith didn't have to deal with the Don Corleone makeup, but he did have to make up Robert De Niro. "It was the first time I worked with Bobby De Niro, who was playing the young Don Corleone; well, I wasn't going to try and make him look like Marlon Brando; there was no point to that anyway, but we had agreed - me and the director - to blacken his hair more than it normally was and give him a little mustache and a dark complexion, so that was an easy makeup."

"But I had a whimsical thought in my mind, because while working with Brando, one of the things I became most aware of was the movement of his eyebrows, which went up in the middle and gave him his characteristic expression. That's what I was thinking about now, so I took my eyebrow pencil which was



Above: Smith deals with a slit neck appliance for Gastone Moschin as Fanucci in *The Godfather Part II* (1974)

Photo courtesy of David Smith

razor-sharp, and made a few little hairline strokes to give this effect of the eyebrow coming up a little bit, not as much as Brando could do, but just a few little strokes; it was more for me than anything else and when I finished, Bobby would look in the mirror and say, 'Thank you, Dick!' and he would go away.

"On the fourth or fifth day or whatever it was, he looked in the mirror after I finished, and turned around and said, 'Dick, you gave me seven strokes yesterday; today you only gave me five!' That's what Bobby De Niro was like: he drove you crazy."

Fortunately, there were other challenges to keep Smith occupied, notably a scene in which Corleone sticks the barrel of a gun in Fanucci's mouth, blowing the back of his head off. "I had to make a plastic

duplicate of the revolver with a rubber shaft so De Niro wouldn't hurt him. You certainly didn't want to take a regular metal gun and shove it in somebody's mouth!"

For a flashback scene in which a young Vito arrives in America as a boy, Smith supervised a team of 20 who had to cut a vast number of extras in Trieste with the appropriate haircuts; his eye for detail earned him the nickname 'Signore Cut Cut'. A dozen hairdressers were setting hair on the female extras into period coifs, while the makeup team painted shadows under everybody's eyes to simulate the effects of illness and lack of sleep after a one-month sea voyage.

The Godfather, Part II may not have been as rewarding an experience for Smith as the original. In a letter to Stuart Freeborn, he noted:

“

SHOOTING HAS BEEN VERY TEDIOUS WITH 12 HOURS A DAY MOST OF THE TIME. MY WORK IS TRIVIAL, AND DONE WITHOUT THE SORT OF CAREFUL PREPARATION I PREFER. THE PRODUCTION MANAGER IS PINCHING PENNIES ON A \$10 MILLION FILM! WHAT HAPPENED IS THAT THE FILM WAS BUDGETED AT EIGHT MILLION, BUT WHEN THE SCRIPT WAS FINISHED, ONLY A COUPLE OF WEEKS BEFORE SHOOTING, IT WAS ABOUT 200 PAGES AND LOOKED MORE LIKE TWELVE MILLION. INSTEAD OF REALISTICALLY REVISING THE SCRIPT, THE BUDGET OR THE SCHEDULE, WE BLUNDER ON. THEY HOPE TO BRING IT IN FOR UNDER TEN MILLION, BUT I DOUBT IT.

”

1974

THE STEPFORD WIVES

As noted earlier, Smith had manufactured a pair of foam latex breasts for actress Karen Black, who was then in contention for a role in *Carnal Knowledge*. That bit of prosthetic endowment ended up unused until *The Stepford Wives*, in which the character of Joanna (Katharine Ross) comes across a more amply endowed android duplicate of herself. When Smith was asked to give Ross a bigger set of breasts, he discovered the *Carnal Knowledge* chest would work just fine with a few minor adjustments.

Sadly, what was less successful was a set of black scleral lenses that would suggest, if devoid of reflection, the robot's empty eye sockets. Unfortunately, it was virtually impossible to avoid reflective light on set, which meant the eyes simply appeared shiny and black.

THE AUTOBIOGRAPHY OF MISS JANE PITTMAN

While a number of makeup professionals continued to guard the secrets of their techniques and technology, Smith had developed a network of contemporaries whose mutual admiration (particularly for what was happening on the opposite coast) resulted in a fair amount of good-natured competition.

One future member of that club was Stan Winston, who Smith recommended to director James Cameron for *The Terminator* in the early eighties (more about that later). When Winston's former *Gargoyles* producers, Bob Christiansen and Rick Rosenberg, approached him about working on the TV movie *The Autobiography of Miss Jane Pittman*, starring Cicely Tyson as a slave-turned-Civil-Rights pioneer who had to age several decades over the course of the film, he couldn't turn it down.

As Winston recalls, "I was extremely inspired by what Dick Smith had done with Dustin Hoffman on *Little Big Man* and thought, 'Boy would I love to have a chance to do something like that some time!' So when this movie came along, with a chance to age Cicely Tyson from 19 to 110 years old, I jumped at it. I was a huge fan of Dick Smith, so I had read all the articles, seen what he was doing and boy, what a leap this would be.

"And then I met another young man that Bob and Rick had brought in to be with me on the production, a protégé of Dick Smith, whose name was Rick Baker [Smith had originally been offered the project but recommended Baker instead]. Through Rick, I learned a lot of Dick's methodologies of overlapping appliances. I basically sculpted the 110-year-old makeup, while Rick did the intermediary stages, and I learned a lot from him of what he learned from Dick Smith. We applied the makeups together, and when the movie came out, it was extremely successful and well received. I won my second Emmy, and Rick won an Emmy as well. It was the second year out of my apprenticeship and suddenly I was successful in a field I had been working in as a sideline."

1974 was also the year that Smith was sent a couple of photos of Rick Baker's monster baby from *It's Alive*, by

which he was reportedly intrigued enough to ask his protégé how he managed to conceal the seams. "That was a big deal," claimed Baker in *Metamorphosis*. "Dick actually asked how I did something."

1975

THE SUNSHINE BOYS

For the big-screen adaptation of Neil Simon's play about a pair of estranged vaudeville performers reuniting for a TV special, Smith had to age Walter Matthau, then in his mid-fifties, into a crotchety septuagenarian.

Working with Matthau turned out to be a pleasure, although Smith claims it was the actor and not Jack Lemmon (with whom he worked a decade and a half later) who should have been the finicky half of the Odd Couple. "The first day on *The Sunshine Boys*," he remembered in an interview with *Cinefex*, "we entered his star dressing room on the lot - a perfectly lovely, clean little suite - and he [Matthau] proceeded to unload a couple of shopping bags filled with cleaning products. He sanitized the toilet, gave the white glove treatment to the shelving, and flooded the room with a powerful air freshener until I was choking and protesting. I told him he'd been miscast on *The Odd Couple*!"

One of the tricks pioneered for the film was a hair-thinning technique, in which Smith spent hours with scissors and a magnifying glass snipping individual hairs from the actor's scalp to create a natural-looking balding pattern. Regular use of a fine-screened electric razor kept the stubble trimmed to the right length while leaving the longer hairs intact. The technique proved to be so successful that Smith used it on a number of projects over the coming decades.

The illusion was completed with the addition of old age stipple and liver spots. "You release the skin, and get a great wrinkle effect," Smith explained in *The Secrets of Dick Smith*. "It certainly aged Walter Matthau, who was only in his fifties when he starred in *The Sunshine Boys*."

"He gave me a big bald pate," adds Matthau, "grayed it down and used a liquid to get [it] even more wrinkled than I am. It was amazing, because after that, critics like Pauline Kael talked about my hair all the time. She thought I was either dying my hair or wearing a wig, because of Dick Smith's magnificent makeup job."

MARATHON MAN

For *Marathon Man*, Smith renewed his acquaintance with *Midnight Cowboy* director John Schlesinger and star Dustin Hoffman, as well as Laurence Olivier, with whom he'd worked on *The Moon and Sixpence* 25 years earlier. In addition to getting a set of dental veneers made for Hoffman's run-in with a former Nazi dentist, he also created a gelatin appliance for a pivotal action scene. "I had this problem on *Marathon Man*," he explains, "where Roy Scheider is attacked by a guy trying to put a wire around his neck to garrote him. He gets his fist up underneath the wire to save himself and the wire is supposed to cut right through his skin and bleed."

"The only thing I could think of that would cut with even a dull wire was gelatin, so I made a gelatin appliance with channels for blood. It had its problems, but it worked. We got the wire to cut through and I used a picture wire that wouldn't really cut him, and some blood squirted out, which was all that was necessary."

For Smith though, the film was more significant because of the opportunity to renew his long-standing relationship with Olivier. "I have letters from him that I treasure," he says, "one in particular, after I sent him a magazine article, some career thing that had a lot of my pictures in it."

"After that, we did *The Power and the Glory*, and years passed, and we came back for *Marathon Man*, which was 10 or 12 years later. I went to the rehearsal hall to meet him, and he was standing next to John Schlesinger, and they were chatting. I walked over and stood quietly in front of him, and John said, 'Larry, this is Dick Smith - ' and Olivier said, 'Oh Dick, how wonderful to see you! John, he did the most

wonderful makeup on me; it did the acting for me!"

Twelve years later, he remembered. That was Larry.

"When he was on *The Power and the Glory*, he was still healthy; he didn't have dermatomyositis yet, but when he was on that, only a couple of years later, he had just gotten married to Joan Plowright. This was going to be a week's shooting, and the following Saturday they were going to sail on the Queen Elizabeth on their honeymoon back to England, so he told Susskind (because things always ran over) 'We're going to be on that ship, so remember that!'

"Well, I brought a folding bed and a suitcase to the studio out in Brooklyn and camped the whole week there, because we averaged 20 hours of taping a day. Sometimes we even went 24, but by the middle of the week, Olivier, who wasn't complaining about any of this, was on a little mule, with Roddy McDowall beside him, and Olivier fell asleep so soundly that he was going headfirst into the floor, and Roddy caught him. And Olivier said, 'I think you guys better give me a little more sleep.' He never made any big deal about it, but everyone was so worried about him. He had a wardrobe handler named Max, and he would tell Max, 'Look, I don't need you for this next scene; go take a nap!' He was worried about his wardrobe handler, and *they're* the ones that usually get the shit thrown at them, so he really tried to get Max to go and rest.

"One day, he was sent up to the makeup room for a makeup change, and he came in and said, 'They sent me up for a makeup change.' I said, 'But Larry, this is so and so and so and so; you don't get changed now!'

"He said, 'You're right, they're wrong', and he didn't scream or complain or anything. As exhausted as he was, he went downstairs to the set and said, 'It's not the right time for my change.' He didn't scream at the assistant director for making the unnecessary trip, but that was Larry.

"Years later, when I saw Larry again on *Marathon Man*, I had nothing to do with his makeup, but I had a chat with him in his trailer, and he told me about his illness. He said, 'You know, it's slowly destroying my muscles,' so he knew already, because he had a hard time getting up out of a chair and his arms were weak. He said, 'They don't really know how to treat it, but they say if they don't stop it, it will destroy

my muscles and then my diaphragm, and then it will destroy my heart muscle.' It was an appalling prospect, and they were treating it with cortisone and hoping for the best.

"I was appalled of course, and I had met a homeopath in England who was fabulous, so I said, 'Why don't you go see this guy?' He said, 'I've got good doctors, and I appreciate it, you're very sweet to suggest that and thank you for your concern, but I've made up my mind that I have other things to do, and it's their problem to deal with this, so thank you, but no, I'm not going to see any other doctors.' That the man would have that kind of courage and lack of self-pity, and to just deal with it in that way, to me, was extraordinary.

"If it was me, I would be terrified; I'd be seeing everyone I could find, but I think his courage and that kind of mental control, to deal with that problem in that way somehow is what kept him going. I think that positive attitude of not letting this disease run his life - he was running his life not the disease - and I think he lived to his 80s, which is damn good for a man who had all of that.

"Oh yes, and there were some Emmys given out for *Moon and Sixpence*, and Hume Cronyn accepted the award because Larry couldn't be in New York, so he read a telegram from Larry, and it said something like, 'Such honor should really belong to...' he named the director, the producer or camera man, and 'Mr. Smith the makeup artist.'"

During the *Marathon Man* shoot, Smith also witnessed a now-classic exchange between Olivier and Hoffman that became well-known over the years. "Dustin is a method actor, an actor who has to do things to themselves to play certain scenes and so forth, and in this film, Dustin goes through quite an ordeal. One morning, in comes Dustin and he looks terrible. He's unshaven and unwashed, and his clothes are messed up. Olivier sees him and says, 'Dear boy, what's the matter?'

"Very seriously, Dustin explains, 'Well, I've got this scene coming up, so I've not been sleeping for the last three nights, and I haven't bathed...' He gives him this whole laundry list that he used to get him into the mood for this particular scene, and Olivier

turns to him and says, 'But dear boy, why don't you try acting?' I've never forgotten it."

TAXI DRIVER

In the final act of Martin Scorsese's visceral drama, Robert De Niro's unstable Vietnam-vet-turned-taxi-driver, Travis Bickle, shaves his head and embarks on a mission of mayhem in the streets of New York. To this day, people swear the meticulously motivated actor shaved his own head for the role, but it was Smith who deserves full credit for the convincing Mohawk-capped coif.

As De Niro noted in an interview for *The Guardian*, "I was about to do *The Last Tycoon* after [*Taxi Driver*] and my hair was all bushy. We decided to have Dick Smith do a test and it worked."

"I remember I was in the other room, and I had fallen asleep while they were working on your Mohawk," Scorsese told the actor at a Tribeca Film Festival reunion for the film. "I just dozed off for a moment, and I felt a tap on my shoulder. I opened my eyes and you were there with this thing!"

In addition to creating a convincing bald cap, Smith created a residue of stubble on the shaved areas using a matte-finish, slow-drying adhesive that would adhere to the bald cap and hold the thin layer of chopped-up hair.

For the climactic sequence, in which Travis rescues teen hooker Iris from her pimp and cronies, Smith had to create a series of gore effects, including a gag in which Iris' 'time-keeper' (played by Murray Moston) gets his hand blown off by a gunshot. "If we weren't confined in that narrow [hallway] set," he explained in the documentary *Making 'Taxi Driver'*, "I could have used a monofilament to just yank off part of a false hand, and that would have been simple to do, but I couldn't get anywhere near it because of it being confined in this set, so I decided I had to blow it off with squibs."

The problem was, what do you do to conceal the actor's own hand? Smith's solution was to make a cast of the actor's fist and create a false hand that fitted over the real appendage, extending out just a

few inches. "I made a hand that still had the thumb, but the palm was cut off, and it had tubes that pumped blood.

"And then I made a brittle wax reproduction of the missing part of the hand, the upper palm and the fingers that slipped over the device. In that hollow wax hand was concealed the explosive charges and pockets of blood, so when we blew the hand, it would be shattered into many pieces and blood would start pumping from the permanent stump that was left, spraying all over the place."

For a sequence in which a wounded Sport (Harvey Keitel) shoots Travis in the side of the neck, Smith made a plastic appliance with a concealed tube that could be connected to a blood source. "It was the first time I used that device," he elaborates. "I then cut a strip like a piece of flesh that could be blown off, which was put on a monofilament fishing line, stuck on the back with a little paste, and when the shot occurred, I ripped out that little wedge, revealing the wound, while blood was pumped at the same time. I had a bamboo fishing pole with a fishing line on it that was attached to his thing, and on cue, I had to rip that flesh out."

One of the film's most gruesome moments takes place when a thug shoots at Travis, who then shoots the gunman four times in the face. Smith made a series of hollow appliances that fit on the actor's cheekbones and forehead, all of which were attached to monofilament. Needless to say, it was a big job. "It took a couple of hours," he explained in the documentary. "I was pasting them on very carefully, injecting blood and blending them in, and I had several long monofilaments. It's very fine stuff, so I would wrap them up on a little roll and bobby-pin them into the actor's hair to get them out of the way.

"So he had all these strings in his hair, and I said, 'Be careful; don't touch them!' Well, my back was turned when the actor's girlfriend arrived on the scene, and she gave him a big hug and said, 'Oh, you've got a hair on your face!' She grabbed one of the monofilaments and was in the act of pulling it, when I turned around and caught her just in time. She didn't pull it out, just loosened it enough so it started leaking a little bit, but I was able to patch it up."

The last major effect in the scene came about when Moston's character enters the room and tackles Travis with his remaining good hand, which is impaled on a knife. As Smith explains, "The effect was done by filming the action of the knife going towards the hand, there's a cut, and I attached a fake knife that had a handle [on the palm] and a heavy wire, linking it around to a blade sticking through, which I covered by putting a lot of blood on it. When the film is edited together, you get the illusion of the knife going right through the hand."

While Smith was ambivalent about the on-screen violence he was asked to create, there was an unexpected silver lining of sorts. "I had an interesting experience, actually, on *Taxi Driver*," he explained to writers Dan Scapperotti and David McDonnell in a 1986 *Fangoria* interview. "Marty Scorsese is a responsible director, and although the violence was a part of the film, and we did some very graphic, gory stuff during the shooting, I warned Marty that it was going to be pretty ghastly. What eventually happened was that he did cut out some of the worst stuff. If you think it was bad, it was worse!"

"And also, he printed the color so that the blood was not as vivid as it normally would be; it's printed down, and it's printed somewhat darker. There are bullet hits you can't even see in there; there's work I did that's totally lost, because of the way it was handled and printed. So looking back on *Taxi Driver*, though the effect is certainly very brutal, it's done with a certain amount of responsibility. In other words, Marty presented what was necessary to the story without going overboard, as he could have."

The decision to de-saturate the lurid color palette was in fact made in order to obtain an 'R' rating from the MPAA. "I guess it had to be done," concedes director of photography Michael Chapman in *Making 'Taxi Driver'*. "But I find that very sad. There's a shot from overhead with all the mess; it looks like a Rauschenberg. I *meant* it to look like a Rauschenberg and the colors are incredibly vibrant, but they had to take it out."

"I'd always wished that we could have found the negative before it deteriorated, and when it was going to go out on LaserDisc, I tried to find it because I supervised the LaserDisc of it, but it was too late; those negatives in the seventies just deteriorated so

rapidly, there was no color left that you could get."

The film's carefully manufactured mayhem left an impression on then 13-year-old co-star Jodie Foster. "I remember Dick Smith having those wonderful gallons of Karo syrup," she told *The Guardian*, "with things floating around in them and all the guys would teach me what they were doing. People always ask - and I'm sure they asked all of us - how frightening that scene was and how frightening it was to shoot. Mostly it was just fun!"

"I remember being fascinated by all of the tricks," Foster also claimed in the *Making 'Taxi Driver'* documentary, "the explosions, the false finger, the prosthetic finger, by the way that they mixed the blood and the things they would put into this fake concoction of blood that smelled like a kind of Chinese restaurant Karo syrup; a very sweet smell."

"Dick Smith took me aside and said, 'We put little pieces of Styrofoam cup - you know what that is? That's skull. You don't just put little pieces of sponge to soak up the blood so it looks like flesh; you also put pieces of skull so when that spatters on the walls, you know it's not just the blood!' and I remember thinking, 'That makes sense!'"

BURNT OFFERINGS

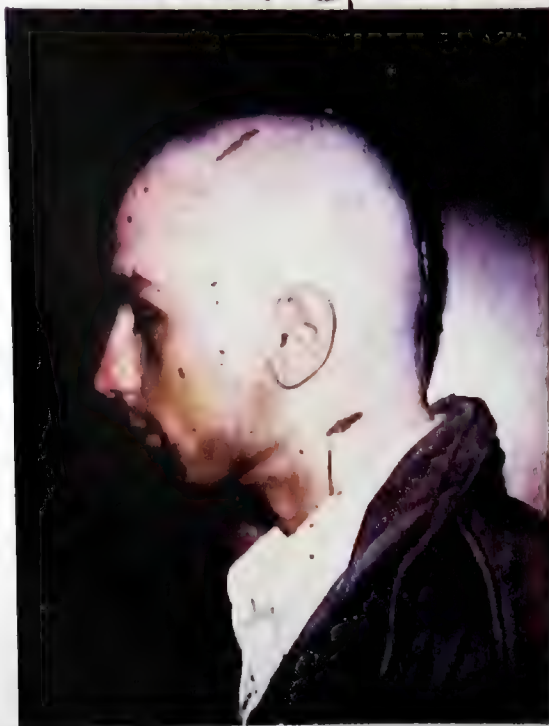
When director Dan Curtis was unsatisfied with the climax of his haunted house film, he called on Smith, who flew out to Los Angeles to create a nasty-looking old age makeup on Karen Black. Smith designed three different concepts, one of which was selected and filmed as an insert. "In what should have been an obvious choice, Dick Smith was flown in from New York to handle the situation," recalls Black in an interview for the *Hartford Courant*.

For the new makeup, Smith enlarged Black's forehead to give her a more aggressive animal-like look and gave her a pair of cloudy white contacts. "It was perfect for the movie," claims the actress. "It made the climactic scene work, and gave me the right face from which, and with which, to communicate the sheer malice of the character."

But that wasn't the end of it. One of Smith's disused concepts ended up providing inspiration



#1 neck hit - splatter from



end of wed. - near room



Bottom row: Continuity photos of Robert De Niro as Travis Bickle
Photos courtesy of David Smith



De Niro's Travis Bickle makeup consisting of a Chambers cap with finely chopped up hair sprayed onto it, *Taxi Driver* (1976) Photo courtesy of David smith

for Markie Post's character in Dave and Lou Elsey's 2018 film, *Keep the Gaslight Burning*. "It was kind of an obscure one for some," admits Dave, "but I always loved that makeup. I didn't expect anyone to spot it, but of course Rick [Baker] did right away. I did the makeup test, and Danny Wagner and John Stapleton applied it on the day, with a little help from Rick."

KODAK BICENTENNIAL FILM

With the nation's bicentennial approaching, Eastman Kodak decided to finance an IMAX film with Lorne Greene playing George Washington that would be exhibited in the US capitol during the celebrations. It was Smith's task to turn Greene into the former president.

1976

HARRY S. TRUMAN: PLAIN SPEAKING

With the success of *Mark Twain Tonight*, producer David Susskind green-lit another one-man show, this time with Ed Flanders playing the 23rd president. "He's got a nose tip and jowls," Smith explains, "and his hair has been bleached white, with a little hairpiece added to that. It was necessary to strip his hair to make it white, and then add the little hairpiece, since his own hairline was too receded, even though he was younger than Truman. I also made some appliances for his neck, the sides of the face and the tip of his nose.

"One of the tricky things we did was with the eyeglasses," Smith continues. "You'll notice they have a real magnifying effect, as Harry Truman's did, and we made glasses like that but so that Flanders could see properly, we gave him contact lenses that neutralized the magnification of the glasses he was wearing."

THE SENTINEL

Smith often pointed to *The Sentinel* in later years as one of the reasons he disliked horror films, although it could

be argued that it was his own work that helped make the film so horrific. Centering on a New York apartment that acted as the gateway to Hell, the Michael Winner-directed thriller featured some unsettling images; notably a sequence in which Alison Parker (Cristina Raines) confronts her dead father, stabbing him in the eye, slashing off his nose and plunging a butcher knife into his chest. For the latter, Smith created a series of Styrofoam torsos fitted with dedicated blood chambers, and for the facial attack, a head made with a replaceable gelatin nose and eyes.

"On *The Sentinel*, I did something which I told the director I didn't think he could keep in the film, which was the stabbing right through the eye, but I did get a big kick out of that effect. I thought it was great and I'm sorry I don't have it on tape because they never show it on TV, where it's cut out.

"The first chop is into his left shoulder. The second one is right into his bare chest, and the third is into his eyeball. That's in the original script, but then Winner says, 'Let's cut his nose off too!' The eyeball was the hardest thing. First of all, I cast the actor's head with his eyes and mouth open to make it look animated. I duplicated that in a plastic material, but the whole eye area, an inch or so above the brow and below the eye, was a hollow space. In that, I had to fashion a plug, which was made out of a gelatin composition; that was the most flesh-like material I could come up with. Actually, it was not just gelatin, it had breadcrumbs in it, which stiffened it up, but at the same time kept it weak and cuttable.

"Inside the gelatin insert was a passageway through which the blood would circulate, and pipes that went into the inside of the head and pumped blood through, just around the eye socket. We also placed a gelatinous eye inside the plug's eye socket. It had a thin, plastic skin that was filled with gelatin, so it was like a real eyeball. And then the nose was fashioned as if it was cut off, and a tip was made to cover that up and made it look normal again.

"Getting back to the eye, I used a very sharp knife, stabbing through the thinnest part just above the eyebrow. The moment I chopped, the blood started pouring out. It's so gory, but you only see it for a split second."

Why sign on to *The Sentinel* in the first place, knowing the visceral nature of its content? "Well, that was a mistake," acknowledges Smith. "As a matter of fact, my 'out' to a certain extent is, you can take on a film, so you read the script and accept it (and I always read the script beforehand), and then the director throws you something else he wants to see. That eye was not in the script. What was in the script was, if I remember correctly, stabbing the arm and the chest, so it's one of those things that if I had known ahead of time, I would not have done it. I would have turned it down, although I must admit, I enjoy shocking people with a very realistic and very well-done effect."

Smith also created additional makeup elements for some of the freakish characters in the film, although as hair stylist Bill Farley explains, there wasn't all that much work needed for most of them. "I don't think many people are aware that many of the 'grotesques' actually looked like that. Not all of them, but certainly a lot of those characters. The production company treated them very well, providing their own limos to pick them up in the morning and drop them off at night. These were people who had pretty horrific deficiencies and appearances."

In a February 19th letter to makeup artist David Ayres, Smith confirmed his lack of enthusiasm for his most recent work. He declared,

“

THE SENTINEL IS A JUNK FILM, BUT THE EFFECTS WERE A TECHNICAL CHALLENGE THAT I ENJOYED MEETING. IT WAS SO REALISTIC THAT I DON'T THINK THE AUDIENCE COULD STOMACH IT IF IT WERE HAPPENING TO A NORMAL HUMAN INSTEAD OF A GHOUL.

”

Farley acknowledges Smith's aversion to horror, and how it made him a somewhat strange choice for the film. "I think he may have pigeonholed himself later on, in terms of doing far out realistic makeups and aging people to 120 years of age, so he was a pioneer in terms of doing some of that grotesque stuff, but his cup of tea was doing some of the more realistic work.

"On *The Sentinel*, Michael Winner — the director — came from England, and he was very wealthy. He always reminded me of one of those silly cartoon court jesters, because his hair was always wild and curly, and he had this puckish kind of mouth. I sometimes thought of him as having an evil touch.

"I remember a Teamster driver in Washington DC nailed Winner one day on another film I did with him called *Scorpio*, with Burt Lancaster, hitting him right in the head. Winner had said something that offended the guy, who hauled off and rapped him one right in the face. It was kept quiet and never made the papers or anything, but the guy was really pissed off at him and knocked him down.

"The camera operator would see something and say, 'Michael, look at this!' Winner would look through the camera and say, 'Oh, Vinnie, piss off!' The next time, Vinnie would say, 'I think in the background —' and Winner would say, 'Piss off, Vinnie!' That was one of his favorite phrases until Vinnie finally turned around and said, 'Okay, fuck it, I'm not going to tell you anymore!' He said that in front of the entire crew and got a round of applause for it!"

Smith's work did leave a lasting impression on Raines, who had to undergo an extensive transformation to turn her into the blind nun seen at the film's end. "He had me come out to his house," she told the Hill Place website, "where we had to do the contact lenses and the makeup. That really was me at the end of the movie, in all that makeup, as the blind nun. I had to wear those false contact lenses in my eyes, and I'll tell you what: that was pretty creepy.

"That was an odd experience, and Dick was really sweet. He just said, 'Don't worry, you're okay, you're okay; I'm right here!' because I was freaking out, wearing that makeup and those contacts."

EXORCIST II: THE HERETIC

With the success of *The Exorcist*, it was inevitable that a sequel was green-lit, but Smith's involvement with *The Sentinel* curtailed his involvement with *Exorcist II: The Heretic*. Instead, he took a step back from the production, handing things off to Gary Liddiard. "I think Dick was on another film at the time," remembers Liddiard, "but this was the same character maybe a year or two later, so Dick came in and initially put the makeup on for the Linda Blair character, Regan, and then he was off, leaving me running things. The only time he was on the show was at the beginning when he more or less laid out the Regan makeup for me, and that was it; he never came back, and we never saw him again."

The Heretic was the first and only time Liddiard worked with Smith, although he certainly knew of him by reputation. "That was it, other than the fact that I remember when Dick started off in the business, he was at NBC in New York. At the time, George Bau, who was the lab man at Warner Bros., had developed the best foam rubber we had at the time, and he would not share it. He was pretty tight-lipped, using it on shows he was on for Warner Bros., but other than that, it was pretty guarded. But he met Dick Smith, and Dick being on the East Coast, he shared that formula with Dick and continued to supply him with his catalysts and foam, and would tell him where to get it and so forth. He said, 'Dick will never work on the West Coast, because he's strictly East Coast!' but lo and behold, Dick ended up working on the West Coast! So George was the one who developed all the foam Dick used in the early years."

Not surprisingly, the film's biggest makeup was a re-creation of the possessed Regan look from the original, although this time it wouldn't be Linda Blair wearing it. According to Liddiard, "It had to be an exact duplicate of the original makeup, but Linda never went back into that makeup. We used a photo double for her, but nobody would have known the difference once she got in the full makeup."

"Thinking back now, it was a forehead, cheeks and mouth. They were fairly large pieces on the face.

Linda still had those chubby cheeks, she really did, but she did not want to go through that makeup, because she just didn't like being under the prosthetics, so she didn't want to go through that again. And seeing how it wasn't necessary, she would be on set when the double would work, and they would work together to sort out what she was supposed to do. Dick made the actual prosthetics and sent them to me, but the application was all mine.

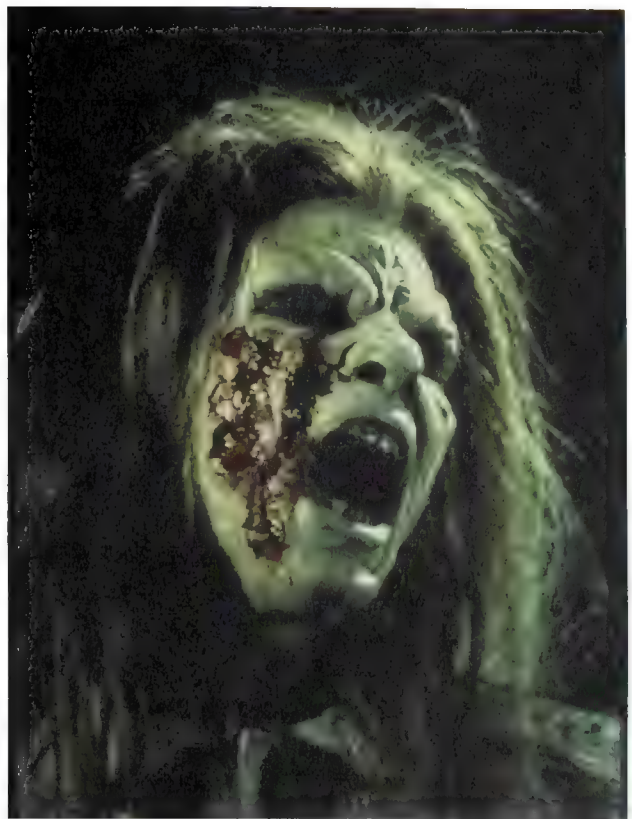
The other makeup of note was done on a young African boy who had to undergo an exorcism. "He's supposed to be possessed by Pazuzu," says Liddiard, "who was a demon, so again, Dick designed it and sent me the pieces, but they didn't always fit, so I had to change them around a little bit."

"We had a lot of problems on that show, with people getting sick. It was one of the longest shows I've ever been on; I was on it for something like eight months. Louise Fletcher got very ill, and the director got valley fever, and the other character, Kitty [Winn, who played Sharon Spencer], got a ruptured appendix, so we really got backed up, but it was okay, we would just punch our clock and go in and watch movies."

Those delays didn't go over well with director John Boorman, as Liddiard recalls. "No, he didn't like it at all. He had an assistant, Roscoe, who was English but from Italian descent, and he never wore a belt; he wore a rope around his pants, because as a child growing up, his dad used to beat him with a belt, so he was a case too. I don't think he was wrapped too tight. It was kind of unique, because the film was dealing with Coptic priests in Africa, so there was a lot of work on it, makeup wise, because we had to take a lot of those Hollywood black guys and turn them into priests from Ethiopia."

Looking back, Liddiard is a bit surprised to get any attention for his work on *The Heretic*. "Back in those early days, we never got any credit anyway, even though we were the department heads on the show. It was always the studio department head that got the credit, but we did all the work for them. They would just hire you and you did the work."





This page and facing page: Various makeups from *Exorcist II: The Heretic* (1977). Dick Smith: Special Makeup Effects Artist, Gary Liddiard: Makeup Supervisor
Photos courtesy of David Smith



THE PRESSMAN MONSTER MAKE-UP KITS, SPACE CREATURES

Following his less-than-happy outing with the Funny Mooners in the sixties, Smith had more success in his collaborations with Pressman Toys, which included the Monster Make-up Kit and Horror Make-up Kit, both of which featured a series of molds that could be used with Smith's gelatin recipe (called 'Flex Flesh'). The kits proved to be successful enough to launch a King of the Gorillas kit in 1977.

Smith also collaborated with Pressman on a series of three 'Space Creatures' masks in 1978. The simple two-part mask kits included Zordius (a Darth Vader-inspired robot-like creature) as well as Vorkan and Megathor.

"Dad made these kits when I was an adult," recalls David Smith, "and I remember helping him, not with their creation, but in making displays for Toy Fair and stuff like that. I was already out of college, and he hired me and the late Michael Thomas to put those things together. Pressman was a wonderful company, and Dad sang their praises to the sky. They were very respectful, and they approached him about doing a makeup kit for kids, or maybe he approached them, but however it came about, it was a happy relationship.

"Dad actually did two different things for Pressman, which was the makeup kits and these hard plastic alien heads. They were vac-u-form masks that you could assemble yourself, and one of them sort of looked like Darth Vader, because it was black and robotic-looking (this was right after *Star Wars*), but different enough from Darth Vader that there wasn't a copyright problem.

"There were actually two levels of makeup kits. Dad had designed them so you could make your own gelatin pieces, and there was one kit that had scars and burns and other things, and another kit that had 'monster pieces'. The smaller kit was \$10, which was the scars, cuts and burns; with the other kit, which was \$15, you could make monster pieces. After the first two, Dad did the King of the Gorillas kit, a year or two later, which came out after the success of the first two makeup kits."

Although the kits sold well, there was the occasional hiccup, starting with the fact that the

initial gelatin recipe didn't work properly. "Dad had mixed the initial formula," explains David Smith, "and sent it over to Pressman in New York for testing and it was fine, so he didn't think about it again.

"The kits came out for Christmas, but there were two things that were damaging to it. The first was a television show on a major network, where they talked about Christmas toys, and they took the \$15 kit and said, 'Look at this rip-off for \$15!' They opened it up and showed you the molds and said, 'And all you get is these crappy little molds and a few paintbrushes!' Dad was appalled because that really must have hurt sales. It still sold enough to do another one, or maybe they just believed in it, and maybe Pressman told him about it, because Dad wasn't a big TV watcher, but it was very hurtful. Pressman told Dad, 'Look, we're not making a big profit here!' They were cutting costs everywhere to keep it down to \$15, so it wasn't like it was cheap, but it was not cheap to make a beautiful box and sell it like that.

"On top of that came a letter that was sent to Pressman and forwarded to Dad, whose name was on the box: 'Dick Smith, Hollywood Makeup Artist', so his name was plastered all over it. This letter was forwarded from Pressman, or maybe they got Dad's address and sent it directly to him, but it got into Dad's hands, and he told me that it was from a father who said his kid had put the stuff on and nothing stuck. It all fell off his face and it was a big gooey mess, so the father demanded his \$15 back.

"Dad went to a store and bought a kit and it was exactly as the man said: the gelatin did not set properly, it was basically like snot. So Dad called Pressman and said, 'Look, I just bought a kit off the shelf from a toy store; why does it not work?' They checked the batch, but there was no quality control on the gelatin because it wasn't something they usually did, so the initial batch Dad tested at the Pressman offices worked fine, but somewhere down the line, and God knows how many thousands of these kits may have gone out, but it didn't work. Nobody had complained about it, because they may have just thought they were doing it wrong and they just moved on, but Dad was very upset because his name was on it.

He never blamed Pressman, because they were very good to him, and they did correct it and said, 'Everything is good now!' That's probably why they felt good about releasing the King of the Gorillas after that. So I don't know what happened following that, but Dad sent the guy a personal check for 15 bucks. But you know the old saying, one letter of complaint means there's at least a hundred people who want to complain but haven't bothered."

There was also a pair of letters that troubled Smith more deeply than a faulty gelatin recipe. "One of them was from a burn clinic," remembers David Smith, "where they told him they worked with kids with burns, who had been watching TV at this clinic, and saw these things that looked like them. They got terribly depressed, so the burn clinic contacted my dad and asked him, 'Could you use your makeup talents in some way to make up these kids to cover their scars?'

"I think what happened is he never went to the burn clinic, but he explained to them that it was a lot more complicated than it looked, and it really wouldn't be feasible for him to do anything that would make anything better. What I remember was the burn clinic telling him about these kids, these real burn victims they were working with, so that's my recollection.

The other letter David Smith alludes to was recounted in Dick's first column for *Makeup Artist Magazine* #15. "Years ago," remembers Smith, "I designed some monster makeup kits for a toy company. They provided plastic molds to make gelatin appliances. They sold quite well for a few years. The most popular, called the Horror Make-Up Kit, made a large assortment of scars that could be used to create various hideous faces. An example is shown at the end of my *Monster Make-Up Handbook*. One day, I received an angry letter from a mother asking me if I realized the unspoken message that this 'toy' was sending. It said that because her child's face had terrible burn scars, he was a monster to his friends and strangers. Needless to say, I have never forgotten this painful awakening to what I had done, and the problem we makeup artists face in creating monsters continues to trouble me."

1977

THE FURY

After *The Sentinel* and *Exorcist II: The Heretic*, Smith was reluctant to sign on for another horror film, but finally agreed to work on *The Fury*, director Brian De Palma's action-drama about a pair of telekinetic young people being trained as psychic assassins. "I did take my name off the film, where I had been the consultant," he confirms, "I had prepared certain appliances, but I took it off because I thought the application work looked bad and I didn't want to be associated with it."

Smith had agreed to design the makeup effects, which would be turned over to Rick Baker to be fabricated, and William Tuttle, who would apply them on set. That included a method for creating realistic nosebleeds and bleeding fingernails, as well as a scene in which one of the characters hemorrhages from the nose and mouth. He also created forehead appliances for actor Andrew Stevens that included inflatable air channels that would create pulsing veins.

One of the film's marquee effects was a sequence in which the villainous Childress (played by John Cassavetes) is literally blown to pieces. According to Baker's *Metamorphosis*, the moody actor refused to submit himself for body-casting. Baker instead suggested taking a series of photos of Cassavetes in an appropriate pose that would help match the sculpture. "De Palma, Cassavetes, Smith and Baker therefore met on a Fox soundstage for the photo session. But, when Baker asked the actor to get into position and to make some expressions 'to help sell it,' Cassavetes started yelling at him."

Realizing that no one was reacting, Baker started yelling back: "I'm just trying to do my fucking job. You won't let us take the body cast - this is my alternative! I have to make this thing. It's going to take me months, and if you don't co-operate, I can't make it!"

"So I'm yelling at him, and he's yelling at me, and then it stopped. And Dick said, 'Jesus, Rick, I wouldn't have been able to yell at him like that!'"

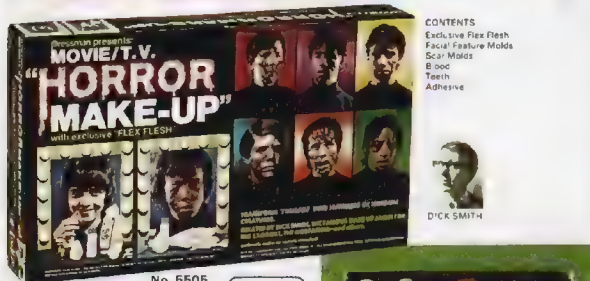


Above: Box art for the Pressman Movie/TV and Horror Make-Up kits

Photo courtesy of Douglas Smith

Pressman presents MOVIE/TV

KIDS TRANSFORM THEMSELVES INTO HUNDREDS OF HORRIBLE CREATURES.
CREATED BY DICK SMITH, THE FAMOUS MAKE-UP ARTIST
FOR THE EXORCIST, THE GODFATHER AND OTHERS.

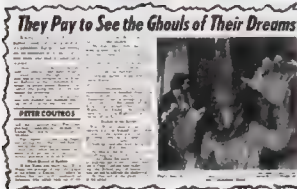


No. 5505

SHOWN ON
TV

THIRD
MONSTER CONVENTION
held in New York at
HOTEL COMMODEORE
November 8th, 1975

MONSTER MAKES "THE NEWS"



MOVIE/TV
"HORROR MAKE-UP" No. 5505

Exciting, full color box illustrates six of the hundreds of HORROR MAKE-UPS which can be done with the contents of this package. Flex Flesh mixed with water, hardens in the molds and becomes life-like features: nose, eyes. More than 20 disfigurement molds included to make: lacerated cheek, dagger wound, diseased flesh, fox brow, or ear, swollen eye or black eye, surgical scarred scar, bullet hole, leprosy cheek bone, evil brow, diseased lower lip, small cut, scar, burn scars and bumps. Grotesque scar disfigurements to scare the heck out of you.

PACK: 1 dozen to master carton. WEIGHT: 10 lbs.

"HORROR MAKE-UP"

with exclusive FLEX FLESH

KIDS TRANSFORM THEMSELVES INTO:
FRANKENSTEIN MONSTER
HUNCHBACK OF NOTRE DAME
MR. HYDE

SHOWN ON
TV

... or a creature of their own creation with exclusive FLEX FLESH



No. 7705

FULLY ILLUSTRATED MANUAL
BY DICK SMITH

MOVIE/TV
"MONSTER MAKE-UP"

No. 7705

By carefully following the Instruction Manual you can actually make yourself up to look like an authentic Frankenstein monster, Hunchback of Notre Dame or Mr. Hyde. If you want to do a quick make-up job, any of the 50 grotesque scar disfigurements or any of the feature molds will scare the heck out of anyone. Be as authentic as you wish, be as scary as you wish it's all in fun for all ages.

PACK: 1 dozen to master carton. WEIGHT: 8 lbs.

7



MOLDS IN USE

Above: Interiors for the Pressman Movie/TV and Horror Make-Up kits

Photo courtesy of Fangoria Magazine

DICK SMITH: THE GODFATHER OF MAKEUP

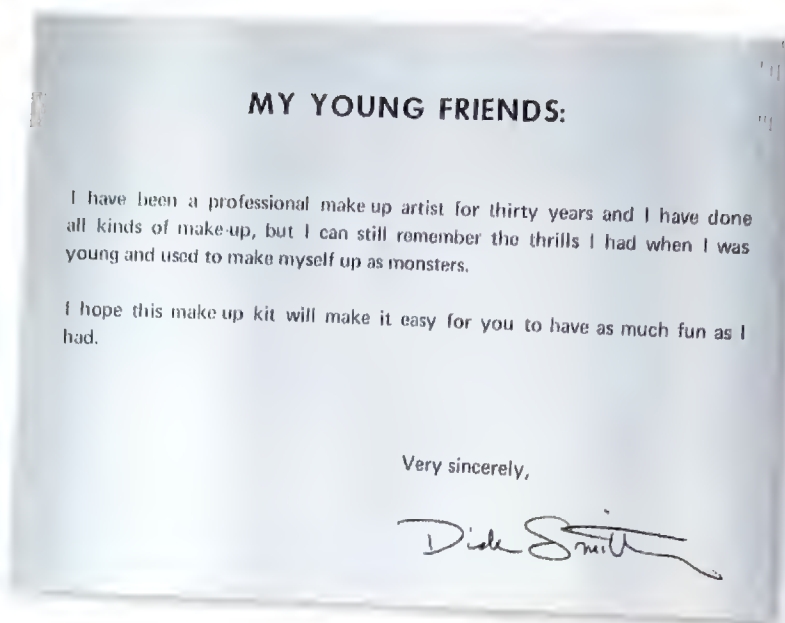
237

Right: Smith's note to customers buying the Pressman kits

Photo courtesy of Douglas Smith

Below: Box art for the King of the Gorillas kit

Photo courtesy of Danny Wagner





DICK SMITH make-up artist

a film by David Smith

Dick Smith has an exceptional career, and he loves it. A top Hollywood make-up man, he is a specialist. He transformed Dustin Hoffman into a 90-year-old man in *Little Big Man*, made Marlon Brando into *The Godfather*, has created faces for *The Exorcist* and many others in his long career.

Smith shows us, step by step, the long and complicated process he uses to build a new face on the features of an actor. He is sculptor, technician, and inventor. Dustin Hoffman describes the many hours he spent working with Smith on *Little Big Man*, and how his changed appearance affected his performance.

This illuminating film biography casts a new light on a complex cinema craft; and provides fascinating career guidance for aspiring make-up artists, filmmakers, and anyone who has ever been caught up in the magic of the movies.

DICK SMITH, MAKE-UP ARTIST is the winner of:

- Trophy, best documentary, Canadian International Amateur Film Festival, 1977
- Cine Golden Eagle, 1977
- Gold Medal, best biographical documentary, Virgin Islands International Film Festival

for high school, college
career guidance; cinema studies

28 minutes color \$325/\$40

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Top left and right: Two images from an Almay ad
Photos courtesy of David Smith

Above and right: Flyer for the *Dick Smith: Makeup Artist* documentary, directed by Smith's son David
Photos courtesy of Douglas Smith



Top: Smith and makeup artist Maurice Seiderman
Photo courtesy of David Smith

Left: Dick modeling a sixties Beatle wig, likely at the behest of his sons
Photo courtesy of Douglas Smith

Above: Early Dick Smith business card
Photo courtesy of Peter Montagna

Looking back, Baker admits he was a bit surprised by his own reaction at the time. "Frankly, I'm a pretty even-tempered and levelheaded guy, but what does set me off is that the film business creates monsters, and I'm not talking about the kind that I make, but a lot of people believe their own press and really get into what other people say about them, and there are a lot of people who just reinforce that behavior."

An interesting postscript to *The Fury* story took place a decade after Smith had attempted to take his union test, which was waived by Bill Tuttle of all people. "I was out in Hollywood working on *The Fury*," he remembers, "when Howard Smit [business rep for the union] showed up on set one day and said, 'You haven't joined the union yet. Here's an application; I want you to fill it out!'"

"I was kind of flabbergasted and said, 'I understood I had to be a resident', and he said, 'Nah, you're working out here; you really should be in the union!' After all those years of keeping me out, they wanted me to join, so I did." Smith became the only makeup artist, apart from Brando's personal, Phil Rhodes, to have a union card on both coasts.

THE DEER HUNTER

It took a lot for Dick Smith to leave a production. Even though he walked off *The Exorcist* after a disagreement with director William Friedkin, Smith did in fact return after a few face-saving compromises were made on both sides. *The Deer Hunter* was another story, but this time it wasn't its director but his *Taxi Driver* leading man, Robert De Niro, who prompted the departure.

Michael Cimino's gritty wartime drama followed a group of friends from the Pennsylvania steel mills to the jungles of Vietnam. It was during a pivotal Russian roulette sequence (shot in Thailand, substituting for the latter) that De Niro took exception, not to his own makeup, but to that of his co-star, Christopher Walken. Smith felt the actor had no right to get involved in his area of expertise, and as a result he was soon on a plane home.

"There have been experiences where you take on a job where the director loves to improvise at the

last moment and can be difficult to deal with; then other experiences where you take on a job because you expect the philosophy to be a certain way. I'm thinking of *The Deer Hunter*, where the script was horrible, and they were napalming babies and they wanted to represent stuff like that. Although it was legitimate in the sense that this was a war film - not a horror film — I personally didn't want to have to construct a napalmed baby, so I wasn't interested in doing the film. The director misled me, saying, 'Oh, we're only going to suggest things with a little smoke or something like that. I don't believe in blood and gore!' So I got to the location and all he wanted was blood and gore, so I was using buckets of blood and improvising to give him bloodied corpses all over the place. The director needed me because of Bobby De Niro, who insisted on me, so to get me, he conned me. That was an unpleasant picture in a number of ways."

"We were in Thailand, doing the Russian roulette sequence," Smith continues in a 1995 interview with *Cinefex*. "Bobby had very specific ideas about what he wanted for his makeup: a cut over his eyebrow, a bruise here, streaks where sweat trickled through the dirt on his face; all of this I had worked out.

"The problem was not *his* makeup, but Christopher Walken's. At that point in the film, Chris' character is practically a zombie from all the drugs he's been taking and the trauma of war. I made his skin very sallow and jaundiced-looking, I made him haggard and dirty — even his teeth were grungy — and of course he had on dirty clothes.

"We're on the set, and Bobby and Chris are sitting opposite each other at this little table. The lighting is very low, which makes it difficult for the yellowish makeup to register, so I'm touching up Chris' makeup. In order to punch up the color, I'm using bright lemon-yellow greasepaint, and with a sponge, I'm stippling little speckles of it on, to accent certain areas of his face.

"As I'm doing that, Bobby leans across the table and points at one of the little dots — which happens to be two or three times larger than the other little dots but is still less than the size of a pin — and says, 'There's something wrong with the makeup.' I don't mind that really, because sometimes people have

saved my life by noticing something that I didn't, but in this case I looked at it and said, 'No, that's all right, it won't show.'

"And Bobby, if I remember this correctly, said, 'Well, no, it's not all right; I can see it' So he calls the director, Michael Cimino over. Of course, Michael is not going to fight with Bobby De Niro.

"Well, I got pissed. I was not in a patient mood that night, and I felt that De Niro had no right to criticize another actor's makeup. It was not, in my opinion, his concern. I had had it, so I stormed off the set, and left my assistant to cover for me. The next morning at the hotel, Bobby spots me in the lobby and comes over, and some words were said that I felt were insulting and I felt impugned me as a person, so I gave a week's notice and quit the show."

In retrospect, perhaps the warning signs were already there before filming began. "I once asked Dick about his most embarrassing moment," remembers Peter Montagna, "and he said, 'Well, I was doing a life mask of Robert De Niro on *The Deer Hunter*, and De Niro had dyed his beard. He had this little goatee, and I thought I could do a life cast with the goatee. I didn't think it was going to be a problem, but what I didn't realize was that De Niro had dyed it, and if you dye hair, it becomes extremely porous. It's like Velcro, and I wound up picking the alginate out of De Niro's beard where it had stuck and De Niro wasn't too pleased about it, so I was pretty embarrassed!'"

It was ultimately Dan Striepeke who got the call on a Sunday morning asking him to replace Smith in Thailand. "Dick had a fight with Michael Cimino, which wasn't hard to do," Striepeke elaborates, "Anyway, he said, 'I don't need this shit; I quit!' so I got a call from the unit manager, who I had worked with on some other pictures, who said, 'Dan, we're in a real bind. We're losing Dick Smith, and we've got Bobby De Niro and he's got this appliance on his eye that Dick had devised, and he's got all these scars and stuff on his arms, and rope burns, blah, blah, blah.'

"I turned to my wife and told her they wanted me to go to Thailand and she said, 'Do it!' so I said yes, and they got me on a plane that afternoon. I flew to Tokyo, where they refueled, and we went on to Bangkok. Dick was still there, but left the next

day, and I had this appliance on De Niro's eyebrow, which was a progressive thing, but for some reason or another, I don't know why, there were only seven appliances. They were foam rubber, and there were only seven appliances left, and it turned out that they had worked for something like 16 days on the thing, so it was just a nightmare.

"De Niro knew he had to deal with me, otherwise he was just in the shitter. I said to him, 'I don't know you and you don't know me, but I will do the very best I can. If you don't like it, you turn to me and say, 'Let's not get out of the makeup chair!' and we start over again. But we only have five of these fucking things left!' We actually worked 13 days with them, so I would have to sweat them off, clean them up and kind of rebuild them on the mold, and apply them again in the morning, but Bobby was very patient and I have great respect for him; it was a very hard job. Then when we got back to Bangkok, I had to match his own beard for an earlier sequence in the picture, so that was a lot of fun. I like beard work; it's one of my favorite things to do. Anyway, we got along fine, and I did another picture with De Niro later on."

Because Smith was still there, Striepeke had a chance to talk with him before he left. "I went over the makeup with him and did the makeup that first morning while he stood over my shoulder, and he had a couple of suggestions, because it was his creation, so I followed that route."

Having taken over the job and experienced some of what Smith did, Striepeke was not unsympathetic to what was happening on the production. "Dick had a lot of pressure on him," he offers. "When we were doing the scene where they shoot the guard in the face, with Walken and De Niro at the table, I had an appliance on the guard when they blow a hole in his forehead, but Cimino was a real asshole, really a jerk. I've never met a more reprehensible man in my life.

"For instance, we had a shot where Bobby runs into this village and there's smoke coming up out of the ground and a whole bunch of people in this hole that has railroad ties and tarpaper over it, and dirt, and Cimino has them throw smoke bombs into the damn thing, and people were down there with little babies. I must say, [cinematographer] Vilmos Zsigmond cut the

cameras and said, 'Get everybody out of there; they're dying!' but Cimino didn't give a shit"

In the end, Striepeke finished the film, but not without a thought for his predecessor. "I had the utmost respect for Dick Smith, and I loved him like a brother," he insists. "He was a gentle man, very considerate, and he loved to exchange ideas. He also loved to get new ideas, which we all do. When I saw him in Thailand, I said, 'Dick, I hate this; I'm sorry!' and he said, 'Don't be sorry, it's just Bobby being an asshole!' He didn't say it that way, but they had a falling out that was not repairable, and Cimino didn't make it any easier. He was a total jerk, but I had great respect for Dick!"

1978-79

KRAMER VS. KRAMER

Was Smith originally going to work on *Kramer vs. Kramer* with Dustin Hoffman? "I've been friends with Carl Fullerton for over 40 years," claims Allen Weisinger, who ultimately took the job, "and he recommended me to Dick to do *Kramer vs. Kramer*, because Dick wanted Carl to do *Altered States*, so that was a big boost to my career. I'm sure Dustin wanted Dick to do it, and I don't know that for a fact, but I assume so, because Dick went on to recommend Carl for it, but he changed his mind and wanted Carl for *Altered States*. I think Carl said, 'Why don't you recommend Allen Weisinger?' so I think Dick recommended me to Dustin."

ALTERED STATES

It's not often a film came along that promised to elevate the art and science of makeup effects, but that certainly appeared to be the case with *Altered States*. A feast of hallucinatory imagery, the project was produced long before the advent of digital technology, which meant most of those illusions had to be created in-camera.

In *Altered States*, William Hurt stars as Harvard

scientist Eddie Jessup, whose sensory deprivation experiments coupled with hallucinatory drugs cause him to regress on a genetic level. As his experiments grow out of control, Jessup finds himself dragging his own wife Emily (Blair Brown) into them, with explosive results.

As Smith remembers, "I was called in very early on in the production, by [former *Little Big Man* director] Arthur Penn, [screenwriter] Paddy Chayefsky, and producer Howard Gottfried, so I read the script and came in for a meeting, where Arthur talked about the 'mole' going up Jessup's arm, which was one of the early makeup problems. I had assumed that most of the transformations being talked about in the tank room and in the final scene would be done optically. They were just too metaphysical to be done physically, so I didn't think there were a tremendous amount of makeup problems that I would have to deal with, just the 'mole' and the little ape man. I didn't think the ape man was very exciting, because everyone had done apes before, so I wasn't too thrilled about it, and I thought the 'mole' would have to be done with a mechanical arm, but that's how it all started.

"We began a series of conferences held at Columbia in Los Angeles, which included Joe Alves, the production designer, and John Dykstra, the special effects chap, as well as some other people. We started with the script, discussing the special effects from beginning to end. The makeup effects or bodily transformations tended to be towards the end of the script, and in these meetings we discussed a lot of special effects and optical effects and so forth, but I had great difficulty in getting anyone to have serious discussions about the makeup transformations, which were now getting more and more into my area.

"There started to be some rather extreme physical things demanded, because Arthur Penn's feeling was that he wanted it all to be real. He didn't want superimpositions or optical effects, so he was steering us away from that. His general feeling was that the tank room scene would be done optically or with special effects, but the final scene would be one in which the boy and girl would physically go through

a number of transformations.

"We had three or four of these meetings, which would last two or three days, spaced a couple of weeks apart. Each time we met, almost inevitably, we would rehash what had been settled in the previous meeting, discarding most of the ideas from that meeting (usually with good reason), and come up with something better, or at least different, but we never pinned anything down. It was agonizing, and as these meetings progressed, the makeup chores that seemed to be forming became more and more monstrous. I began to see that a tremendous amount was going to depend on me, and yet I found it very difficult to get any concrete ideas at these meetings about how the characters should be transformed in a practical way.

"At this point, the production also had two professional storyboard artists - I can only remember the name of one - who was on most of the time, whose name was Joe Hurley, a fine gentleman and a good artist, and these two were busily trying to sketch up some of these notes and so forth.

"Meanwhile, I was assembling a crew because I only had my little studio in Larchmont. I was fortunate in acquiring the basement of the house next door, which was a large space, and converted that into an additional studio. I started hiring my crew, which subsequently amounted to six or seven people, all of it happening in a great rush. We didn't have much time, because it was already the fall of '78, and they were planning to start filming in January or February of '79. The reason was partly because they had released the book, so they were afraid someone would do a cheap exploitation and release it before our film went out.

"I should also mention that Paddy Chayefsky attended all these meetings and was very cooperative. In a broad way, he certainly knew what he wanted, and although he spelled out a lot of things in the script, he was very frank in saying, 'You guys are the experts; you can certainly change these things, and maybe come up with better effects than I described, so that's what I expect.'

"The difficulty was that Paddy had no grasp of optical special effects. For instance, he didn't really

understand the blue screen process, which meant that the methods that were proposed worried him because he felt they were going to limit the actors, who were going to be frozen to the spot, or you couldn't have two actors in a scene, but those were all things that could be resolved. [Producer] Danny Melnick sat in on the meetings whenever he could and was very helpful in cutting through some of those things.

"I put in maybe three months preparing stuff like the first rubber suit, and then the whole thing was dropped by Columbia [Pictures] and picked up by Warner Bros. Arthur Penn and everybody else but me and the producers was fired. But before Ken Russell even came along, I created a series of thin models to make the suits for the tank room scene, so when Ken came in and looked things over, I had photos of them, which he liked and approved."

Facing a heavy workload that included effects never done before, Smith put together a team of young assistants who were not only creative and intuitive but could also take direction from the boss. One of them was Carl Fullerton, who came to Smith's attention thanks to another young makeup artist named Michael Thomas. "Michael outshined me as an artist, even to this day," says Fullerton [Thomas passed away in April 2009, at age 59], "but he and I would pal around occasionally, and he wanted to meet Dick and go to his shop.

"Dick caught wind of this and when he was between jobs, allowed us to come up, showing us around the lab and some of the appliances he had done. I forget what he had just worked on, but the quality of work was just staggering. So, we were duly impressed, and put our tails between our legs and whimpered back to our respective homes. Michael went on to work with him on *The Sentinel*, but I wasn't chosen, so I went back to NBC and whatever I could get my hands on.

"When Dick got *Altered States*, he invited me to join him. I was maybe 27 at the time, but I was so eager that I would show up an hour before work was supposed to begin. He finally started leaving the back door open for me, because I was disturbing his morning and he would tease me about getting him out of bed.

"As things began to escalate precipitously, Dick also brought in Kevin Haney, maybe a month or so after I was brought on, as well as a couple of sculptors including Harvey Citron, George Engel and another person whose name I don't recall, and we were all given various duties. For me, it was primarily the R&D and manufacturing of the bladder effects. I spent hours and hours testing materials, but I've always enjoyed testing things to see how they could be applicable to this profession. At the time, we were also doing rudimentary fiberglass and silicone work, long before anybody else was using them, and Dick would generally allow us to try any kind of experiment we could come up with. I have to say, if there was any gift that Dick gave me, it was to be completely open-minded and allow things to be challenged.

"On *Altered States*, we ended up working eleven months on the show. They got rid of the first director, Arthur Penn, and while there was some initial R&D work going on at the time, I don't remember what it was. As I recall, it was mostly drawing concepts, but I remember being photographed in woman's panties. That was Dick, of course, and I still owe him for that! I didn't take it seriously; it was a small price to pay for the tutelage I got from him, but an embarrassing one nonetheless."

Another young artist was Kevin Haney, who got in touch with Smith at age 18 or 19 after being given an address by Vincent Kehoe at a weekend seminar, as well as a hand-over-the-phone recommendation by former *Starlog* editor David Hutchinson. "Dick was knee-deep in *The Sentinel* at the time, so it wasn't a great conversation, and I was rightfully rebuffed," Haney recalls, "but I had his address, so I wrote a nice letter and sent it off with a package of my best pictures and I waited...and waited.

"I was starting to think I would be working at McDonalds for the rest of my life when I got a call saying, 'Hi, Kevin, this is Dick Smith. I just got home from Thailand and I opened your package and I have to say how marvelous and impressive it was!' So we were off and running."

The following year, Haney was wishing his mentor a happy birthday when Smith invited him to work on *Altered States*. "He had me fly in for the weekend and bring one of my molds with me; he liked the mold,

and the piece was good, so he said, 'Okay, you'll be starting soon!' It was interesting, in that Carl was a very methodical, formula-oriented guy, while I was more left-brain, so when it came to figuring out formulas and stuff, it was really hard for me to execute them reasonably well. There was a point when I sat down with Dick and said, 'I get the feeling you're disappointed in me.'

"He said, 'Well, you're no Rick Baker, but we'll make the best of it. Don't worry, we'll get through it and it's going to be fine!' It was my sculpting that kept me from being shipped back to Ohio. I was pretty shitty at lab techniques, but Dick got this weird idea one day and said, 'Let me see you sculpt something.' Under his tutelage, my sculpting went through the roof because it was such an inspiring atmosphere.

"The first thing he had me do was a pair of lemur feet that didn't make it into the film, because that was when Arthur Penn was doing it and he wanted Bill Hurt to look down in the shower and see these lemur feet, which were huge and cumbersome. Ken Russell wanted something a little more realistic, so the ape man ceased to be *Australopithecus*-like and became more of just a Neanderthal-type of creature, I think it was a new kind of ape-man that was neither a caveman nor Neanderthal, but quite gorilla-like.

"After the lemur feet, I basically became the hands and feet guy, so I did all the feet and hands. Carl did a lot of sculpture for the suits, and we had George Engel and Harvey Citron, who were also very instructive as far as mold-making technology, because Dick had never done molds of that size before.

"One of the things that Dick pointed out as far as sculpture was concerned is that a fine art sculptor can do wonderful likenesses and beautiful stuff, but they didn't necessarily understand the concept of making appliances. That was something Dick felt very strongly about. Ken Russell felt Dick's 'action figures' that he had given to Arthur Penn were ridiculous, so he hired an ILM sculptor named David Sosalla to create bigger and more professional versions, but Dick said, 'I can't translate them; I've got to do my own versions!'

"David came out to Larchmont and set up in a little corner of the basement with his lights and

Leisure Clay — he sculpted everything in Leisure Clay — but his sculptures were almost impossible to create [as makeups] so none of his concepts, as brilliant as they were, were used. He did one sculpture that was Bill Hurt covered in proto mush, so was just a big blob supported by his two hands. It was cool stuff, so it was fun to watch that process.”

Also on the sculpting side, Smith brought in Harvey Citron and George Engel, the latter of whom was a fine arts sculptor, who was waiting tables and cleaning apartments at the time. “I met this guy Harvey Citron,” remembers Engel, “who I helped make a mold of an over life-sized figure. Harvey was a really truculent personality, not easy to be friends with, but I was one of the few people he would let come up to his loft in downtown Manhattan.

“I had just got back from a horrible day of cleaning a huge house for next to no money when Harvey called and said, ‘George, I was just working at the Muppets, and I met this guy, Dick Smith!’ I don’t know what Dick was doing there, but he was crewing up on a film he was doing, and wanted to hire Harvey, and did he know anyone else who was a sculptor and particularly a mold-maker?

“Harvey said Dick was offering \$150 a day, which was like \$500 back in the seventies, so I said, ‘Count me in!’ and that was my start in the film industry. I was a sculptor and head mold-maker, definitely flying by the seat of my pants. I used to work in the basement of Otto and Hedy, Dick’s next-door neighbors. Otto was a cute character pushing 90 and couldn’t see very well, but his wife was a real charmer.”

“Our house was basically too small,” remembers David Smith, “so Dad rented a basement from the Lenz family. I almost set it on fire by accident once, putting a heater in the wrong place. Otto talked to Dad about it, because it melted a hole in a garbage can, which had a lot of crumbled-up paper towels in it that had been soaked in acetone, so it was a close call, and we were really lucky I didn’t set that house on fire. Otto said, ‘My insurance won’t cover it if the inspectors come in and see it’s a workshop!’ so it got really touchy there, but Dad talked to him and he somehow allowed us to continue.”

“Dick had annexed Otto and Hedy Lenz’s

basement next door,” Haney continues, “so he took their basement and linoleumed it and set up some tables. He would do things like run foam latex out of his house, but all the sculptures and mold-making was done in Otto Lenz’s basement.”

“Harvey and George were hired as sculptors and mold-makers to give Dick an edge up on that. They were trained in classical mold-making, and George was famous for being able to make a two-piece mold without a shim. There was Carl of course and as I mentioned earlier, somebody hired David Sosalla to make some sculptures for Dick as well as redoing some of the maquettes. Dick had done these little figures, but the production really wanted something more finished, so David did several fanciful sculptures and Dick brought them back to reality. I don’t think David liked that because we all have our egos.

“Craig Reardon came up to help with the ape man shoot, because he was going to be the set man out in LA while Carl did the New York stuff. Carl was inventing bladder mechanisms under Dick’s supervision, and they were trying to figure out how to make big foam latex suits; Carl was using the scientific method and using a PH meter to make it all come together. I was sculpting and helping with the mold-making, and also as you can see in the ‘making of’ documentary, when Dick had a life cast or body cast, it was basically me, Carl and Dick, so I got to see the techniques of a master and how he approached these different things.”

“I remember we started on the day of the Jonestown Massacre,” Engel continues. “Harvey was big on the *New York Times*, and we were talking about it on the train. So we were set up in Otto’s basement, and the thing I most remember and love about Dick was his storytelling at lunch. I couldn’t wait for lunch; Dick could read from the phone book and you would be charmed, so he would be there with his 500 bottles of vitamins, setting up his daily regimen, and it was delightful to listen to him.

“I wasn’t a great commercial sculptor, so I remember sculpting on *Altered States*, and I was doing my best but it wasn’t good enough and Dick said, ‘Well, I really hired you as head mold-maker, so why don’t we keep you doing that?’ I actually preferred

it, because when I sculpt my own work, I do it at my own pace without someone looking over my shoulder, so there was constant stress doing that, but I was in my glory with mold-making because it was all about problem-solving and doing the best I could, and always being better than somebody else. There was no stress and I got good money, and then I went home and did my own thing."

The two major changes that had a seismic effect on the future of *Altered States* were the film's move from Columbia to Warner Bros., and the departure of director Arthur Penn, replaced by Ken Russell, who had his own very different ideas to execute. "It wasn't easy to sell Warner Bros. on this expensive project," acknowledges Smith. "I guess Danny Melnick was our salesman, and since they had fired everybody else, I was virtually the only one that had any creative work to show, so they kept asking me, 'Have you got any pictures?'"

"Early in '79, I had shot some pictures of my work and sent in a whole slew of them. The angles were carefully done so they were good photographs, and I found out later that they had put them all over the walls of the office. There were all sorts of raves about these things, and I was told that these pictures were what sold the picture to Warner Bros. I don't think they did the whole job, but they certainly played a part in convincing Warners that this was going to be an unusual artistic production.

"When producer Howard Gottfried told me Arthur had been let go and they had decided on Ken Russell, my first thought was, 'Oh God, he's going to want to change everything!' Now that everything was established, we were working very hard to make our first rubber suit for the first phase of the tank scene with Jessup, and Howard said, 'Look at how much time and effort we've put into this; we've really worked out the best possible way to do this, so I don't think he'll change much!'"

"This was while we were still at Columbia. It was late in the fall when Arthur was gone, and Ken hadn't [officially] signed up yet, but he came around and looked at things while being considered. Anyway, I hoped nothing much would happen, but when Ken was finally, officially 'it,' one of the first

things he did was question the casting of the little ape man. Arthur had found a Nigerian soccer player who was a very nice young man, a perfect build as far as we were concerned, just five feet tall and very muscular. He had been in an industrial accident and lost three fingers off his right hand, but he was still very agile, so the only thing was that I would have had to make him three extra fingers.

"We cast his body, and we were about ready to start making appliances, when Ken thought he wasn't right and instead chose Miguel Godreau, a professional dancer. He was a tiny bit over five feet, a different build altogether, very lightweight and thin, not overly muscular, and he was also light-skinned. One of the reasons we had originally picked a black man was because it was going to make an easier makeup job not having anything to put on the skin, but Ken's conception of the character was entirely different. He didn't think he should be dark-skinned, but more like Jessup (in fact, we eventually gave him blue eyes, by putting blue contacts in), and also he didn't want him to look as primitive.

"We went ahead and produced what Ken wanted. I designed the appliances and farmed them out to Rick Baker because we were so busy at that point. I also made him the biggest teeth I could possibly stick in his mouth to protrude his lips as much as possible, and then there were cheekbones, nose and brow. All of those appliances were built out as much as was possible and still have them work, so it was a character makeup that worked like any other prosthetic makeup that has facial expressions.

"The problem here was, particularly because since Miguel was less ape-like, we wanted him to have short hair, not fur. We all agreed that it should just be a hairy man as far as the body was concerned, but making a suit with ventilated hair was not really practical, so we had to figure out a way to lay that hair every day. That was the very first big change with Ken.

"By this time, I had completed the first rubber suit for Bill Hurt, and a number of other effects that had been called for. I had also worked out a whole new technique to do different natural, realistic effects with bladders. The breakthrough came

when I discovered a new urethane rubber mold-making material. This was as elastic as latex, but had a great advantage in that unlike latex, you could mold it in certain ways which allowed us to make very thin bladders of any size and shape, and in any combination; in other words, to sit over any kind of curved surface, but it would not wrinkle or buckle.

"Let me say at this point that I could not have done the job without the valuable assistance of Carl Fullerton, who was my number one assistant. Carl in particular carried the technology of this business of making bladders to its perfection, with endless experiments, and he actually made most of the bladders we used. The idea was to make the bladders, which would be applied to the skin or the body and would then be concealed or covered with a thin foam latex appliance that would make it look perfectly natural.

"Having now discovered this possibility, I changed my plans for the mole running up the arm, which would have used an artificial arm; instead making a series of overlapping bladders and inflating them sequentially in order to get the kind of movement that would all be done on the actor. It would obviously have great advantages, so that's the plan we proceeded with.

"The effects on the arm and some inflation effects on the torso, head and some other places were all going to take place in an early scene when Jessup wakes up in bed and is first altered physically. There was going to be a big scene in bed with these things happening, and then Jessup getting up and going to the bathroom, so that scene was pretty-well worked out as to what was going to happen. When Ken Russell came along, he basically left it intact, but eliminated a lot of things that Arthur had in there, simplifying it a lot as far as the effects were concerned, reducing the number of effects down to maybe three or four. Also, some of these inflation effects were going to be used in the final scene, preceding the use of these three rubber suits, which involved the whole transformation with Bill and with Blair Brown.

"We had done a test on our rubber suit for the last scene, which was loosely based on the idea of

a Henry Moore sculpture, and Ken said, 'That's not bad, but I think all this physical stuff belongs in the tank room scene, and the last scene should be done with opticals!' so we had a complete reversal of our plan right there.

"We went through the story conferences *again* and went around and around again, but we finally came up with a nice concrete solution to the tank room scene, which Ken and Paddy and everybody agreed to. Those were now the total effects I was supposed to make for Ken Russell, starting with this scene with Jessup in bed:

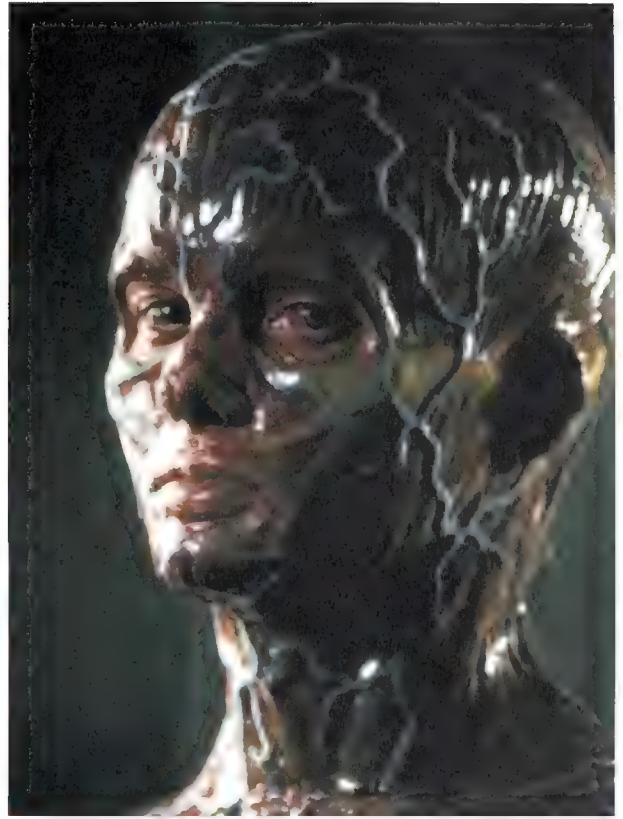
'Jessup wakes up, and sees the mole travel up his left forearm, as it rests on the sleeping girl; he sits up suddenly, looks down at his chest which is rumbling, and now has left cheekbone and left side of his head bulging. He gets out of bed and goes into the bathroom and looks into the mirror. His face is all right, but slowly the brow grows to a Neanderthal shape. He grabs the hand mirror for a closer look and finds his face normal again. He gets into the shower, and we pan down to his feet and there is our caveman. He gets out of the shower and the camera follows his feet as he opens the bathroom door, and through the door is a jungle, but as the caveman's feet step into it, his feet become normal and the jungle becomes a bedroom. And then he sits down and writes his notes, and a ripple effect now occurs on the top of his left forearm.'

"So that was the bedroom scene, which changed, of course. We eliminated the bulging on the side of the head and changed the ripple effect back to the mole again, so that eliminated a lot of stuff Arthur had in it.

"Now, the tank room scene: *'Emily looks into the tank; she sees Jessup's white face, and they close it up again, and Parish opens the tank.'* It's Miguel, the little dancer, in a more primitive makeup.

"Originally, there was going to be a dummy in there, so that was what was going to open its eyes. It was going to be an extremely realistical primitive man in that tank, but now it was just going to be done with a heavier makeup:

'So one of the people stares at the creature, the tank closes with an x-ray effect and it explodes. When the air clears, swirling water covers the floor where the tank



Top row: Two of Smith's ambitious transformation suits for Blair Brown in *Altered States* (1980)

Left: The film's 'caveman crew': Michael Hancock (L), Miguel Godreau (C) and Craig Reardon (R)



Photos courtesy of David Smith



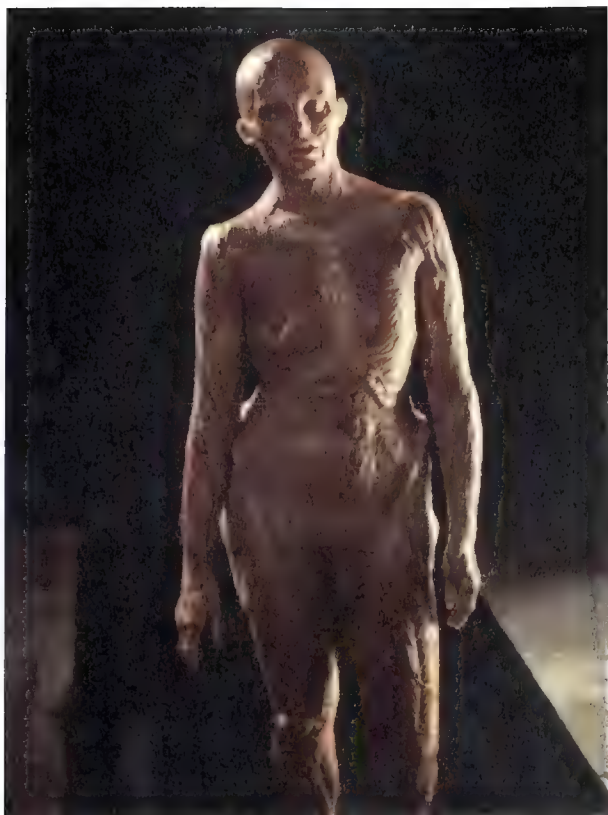
Top left: Smith and Carl Fullerton doing a full head cast of Blair Brown, *Altered States* (1980)

Top right: Plaster bandage mother mold being applied

Above left: Body casting Brown's legs and torso

Middle right: A body cast being made of Blair's body

Bottom right: Sculpting one of the unused William Hurt suits for the Arthur Penn version of the film



Top left: An unused Blair Brown 'Visible Woman' transformation suit, *Altered States* (1980)

Top right: William Hurt in his #1 foam rubber suit

Bottom left: Smith utilized a series of inflatable bladders to create the bulging skin illusion

Bottom right: The finished effect

Photos on this and facing page courtesy of David Smith



Above left: Placing the bladders on William Hurt for the bulging forehead effect, *Altered States* (1980)

Above right: A layer of latex was added and colored to match the actor's skin

Photos courtesy of David Smith

was, and Jessup's natural right arm comes up from the water to the side of the camera and is shriveled and goes under. The water comes down a little bit, and Jessup's form rolls over under the water and he raises himself up.'

"You don't see that of course, but what you see now is a form coming up out of the water. This would be Jessup in his 'number one suit', so he comes up out of the water and it's just a shape. He raises himself up on his hands and knees and starts to pull himself erect, but he's in bad shape. He's pulling himself up, and he manages to get up on one knee and raises his remaining left arm.

"I had done three sculptures, the first one with Bill raising himself up in the water, and then he starts with one hand over his head, grabbing his head in agony. He bends backwards, and we go into suit two with his left arm becoming a mass encompassing his head and his body losing form. That's suit number two, and all of this time, he's sinking into the water.

"And then we come to suit three where he's nearly a shapeless mass with a screaming mouth. It was going to be a mask, but with a certain amount of movement, so that was suit number three. The camera was going to come in tight on his mouth, but Ken decided after we did this, the camera would actually go *into* the mouth, as if it was going into a black hole or some kind of optical effect, so we additionally made a larger head with a mouth that the camera could go into. So that was the tank room scene, and the final scene was originally going to have no effects for me to do. Ken was going to do it with opticals, but that scene was put on the back burner for the time being.

"After all of this was settled, I took two or three loads in my station wagon down to the dump and threw away the stuff we had made for Arthur Penn, including an exploding stomach and all kinds of things that we had made. And then we started to do the three suits and the other things we had to do."

One minor effect that got farmed out was the multi-eyed goat head worn on a giant crucifix by an unnamed actor doubling for Hurt. The mask's neck hair originally extended down to the performer's legs, but Russell ordered the excess hair to be cut almost all the way back.

The goat head was built by Tom Burman at Smith's behest. "Dick contacted me, because he didn't think he would have the time to make the goat head," recalls Burman, "so he had me go meet with the director. After that, he called me to say the director was pleased with our meeting; he would like me to do the work.

"No one saw what I did until the day I delivered it to set. Dick was happy, and so was the director; the only change I made was to trim the length of hair."

Smith's remaining build list on the film was still ambitious to say the least, including oversized suits for Hurt, a series of effects that would show his skin literally transforming from within, and a primordial man makeup, as well as a series of suits for Brown that would feature in the climactic act. And most of these gags had never been done before.

"Altered States, unlike *The Hunger*, required on balance much more R&D if I was to measure one against the other," reflects Fullerton, "but with *Altered States*, we also had the challenge of the bubbling up of the skin or the inflation devices that were used under the appliances for William Hurt. Although things like condoms had been used in the past as an inflation device to get a single rise in the skin, Dick's challenge was to get something that looked somewhat organic that would be moving up the arm, and also the swelling of his brow and those effects had to be custom-made. You couldn't use something that already existed, so a condom for example, would allow a pre-made pneumatic device to be augmented and used for a makeup purpose, but it wouldn't work in this case, because it had to be form-fitted to the skin.

"If you've seen the film, you know that when William Hurt's brow swells, that was pretty darn innovative, in the sense that Dick just had a brow appliance over him and as I recall, it did not cover his entire forehead, and there is film both before and after, meaning the camera saw what he looked like before and after, so it wasn't a smash cut to something that was already beginning to inflate. Our approach was to trick the eye and the camera, and I have to say, much better than it had been done in the past, so that was the challenge of that particular effect.

"Again, those inflation or pneumatic devices were custom-made for William Hurt, and that's where the R&D went into testing materials and how to set it all up, so that took quite a lot of time and effort. Dick was very specific about what he was hoping it would do, so there was quite a bit of oversight, and quite rightly so, but with great encouragement and [Dick] saying, 'Yeah, this works this way, but why don't you try something else?' I remember considerable input from him, looking to challenge me and the process, and move it very far forward from what had been done in the past, which would in effect meet his demands and what he wanted to see on screen.

"On this job, we were approaching all kinds of new materials, so it was a completely new day for me, and I suspect for many others including Dick. All of the new materials that were available were being opened up to us by way of the various different purveyors of materials; silicones were not completely developed then, or they were not as developed as they are today by a long shot. And pardon the technical example, but I would place that against, for lack of a better expression, urethanes, which were much more readily available and much more dependable and friendlier to use, in that the results were predictable. My point is, there were many new materials available to us, so someone needed to experiment with them to see how viable they were for applications within the shop."

For the scenes of Hurt's skin moving from underneath, Smith went back to a technique he had used with some success half a decade earlier. "The first time I had to use a bladder was on *The Exorcist*," he explained in *The Secrets of Dick Smith*. "You'll remember little Linda Blair at one point has her throat blow up like a bullfrog, so when it came to *Altered States*, this was a far more complex thing. I couldn't simply put a balloon or something under the skin."

The new rigs utilized expandable tubing that was nearly flat and could follow the shape of Hurt's arm. "What he had done," recalls the actor in that documentary, "was use balloons, a harmonica device, and compressed air, and that was it. It was so effective and so simple."

Not so simple were the suits that Smith had to

build for Hurt's character, who finds his physical body wildly distorting. According to the 1991 documentary, "Smith sculpted three full body suits out of plastiline clay. To allow Hurt to quickly get in and out of the suits on the set, Smith had each suit cast as a single piece of foam latex. The curing process had to be carefully monitored because Smith had never before cooked up such large batches of foam. A custom oven had to be constructed to accommodate the huge molds. Removing the appliances from the molds also required special care. Any damage to the suits meant the elaborate process would have to be repeated."

"Despite the obvious discomfort of the job, Hurt was a huge fan of Smith. "What he actually created with his own hands was a living sculpture, which was just phenomenally expressive of the progression into agony, and that howling sorrow, that incomprehensible agony was something that he wanted to achieve with his hands."

By the summer of 1979, the post-production special effects scenes were being shot, but with the notable exception of the final sequence, Smith's Larchmont shop was more or less done. "We started tests for the tank room stuff, putting Bill Hurt into his first suit and putting him in this tank. I had already tested it by putting him in a bathtub in the suit to figure out how the hell I was going to dry him out afterwards; that was problem enough, but the first test was a disaster because the suit, having the added weight of water in the foam latex, became so heavy, and Bill Hurt went through some very violent motions and pretty soon the suit was badly ripped up, so that was a bit of a setback.

"After the suit dried out, we had to try and glue it back together, but we had to reinforce all the suits now that we realized how much strain was going to be put on them by having them in water. It meant gluing elastic mesh inside all the foam rubber suits where anything might rip, so we were working like crazy; me, Craig Reardon my number one assistant, and Mike Hancock, who was the makeup artist who did the principal photography. Craig and Mike did most of the appearances of little Jessup the ape man, and then Craig stayed on to help me with all the special work,

so he and I were gluing suits like crazy and repainting the colors that didn't look right as various things happened, so we were working hard on them.

"And now another factor came into the picture. Ken's concept in the tank room scene was that when Jessup's tank blows up, he should turn into some energy source and therefore glow, so he wanted the figure of Jessup after this transformation to glow as if there was light inside. Well, since you couldn't put light inside a rubber suit, he decided that the tank room should all be lit, so lights should come from below through the water. This meant building a duplicate of the so-called tank room, and literally building the whole bottom out of Plexiglass sheets so that light could come from below without any shadows whatsoever, so at great expense they built this tank on another stage, and that's where I tested the suits.

"Well, all the light coming through the water tended to reduce the warm colors in the suit. I had painted it a pale, pallid flesh color, but it actually photographed practically green, so not only did we have to reinforce the suits, we had to repaint them like crazy, so we did another test with suit number one.

"Just to go back a little bit, before we left the East Coast, we had done a screen test of suits one and three in a New York studio, which had been very successful. They looked great in the test, which was not done in water; it was done standing on a stage, but Bill Hurt was very effective as far as the vibrations he gave to the suits, which had a really uncanny and realistic quality to them.

"We didn't test suit two, because of a lack of time, but suits one and three were a good start and finish, so here we were now, back to suit one in the water, and we've got it reinforced and everything, so we did a camera test with Bill emerging from the water. In order to even do this, I had to design certain steps and a framework to fit in the well that was in the middle of this plastic floor. I had to design something that Bill could use to support himself coming out of the water, making the various maneuvers that he had to do, to go into these positions of leaning back, etc.

"Anyway, we only tested the first suit, so Bill went through that with the lighting all coming from

below. If you see a picture of that test, the suit looks dark, because light coming from below doesn't make the suit look as if it's glowing. It actually is the worst kind of lighting for that suit. I still feel the thing that should have been done was you could have just stuck to the original plan, and if the lights from below had been reduced considerably, and if there had been normal, dramatic low-key lighting of the room from the top, that would have made the suit look as good as possible and the glow not so overwhelmingly important. But as I say, Ken was so keen on the idea of having the suit glow, when he saw the tests he eighty-sixed the suits completely and decided the only way to do it was to make mechanical figures that would have lights inside them.

"They had already made one mechanical figure, which he thought he would use in the early part of the film prior to the explosion of the tank, and based on that, they went ahead and made a whole series of them. Richard Macdonald, the production designer, quickly carved up some Styrofoam and made some weird-looking figures, and special effects worked night and day on golden time out there in the huge Warner Bros. shop turning out stuff for Ken, but of course what happened was, the mechanical things really wouldn't work right. They weren't actors, not that it wasn't possible if you spent tremendous amounts of money and research for six months and you designed and developed and rejected and so forth; perhaps the idea could have been done successfully.

"These were full-size figures in this tank, progressing from human form to very grotesque forms, which would all have this light emanating from them, but of course putting a bunch of light bulbs inside these translucent, soft plastic creatures made it very difficult to make them move. You had to have a mechanism inside that moved, and getting the light bulbs in the same places as the mechanism was a tough job, so that scheme was finally abandoned.

"So now Ken said, 'Okay, let's paint the suits [my rubber suits] white!' I must say, I would almost rather not have used the suits than to paint them white, because painting them white made them look like white rubber suits. It doesn't really make them look as if they are glowing. Of course the plan was not

merely to do that but to also overexpose the film and over-light it and so forth to try to give them a sense of glowing. I think it's half successful and half unsuccessful as far as the footage that I saw, but that was then the plan, to have Bill Hurt in the three suits for very brief shots of each one in the tank."

The climactic scene, which involved a number of elaborate transformation sequences for Hurt's and Brown's characters, put a huge amount of work back on Smith's plate. "Since no one knew what was going to be in that final scene, I dreamed up a scenario, doing some artwork and illustrations and sending it out to Ken as a solution to what could be done, but no one paid any real attention, so of course when we went out there to shoot the tank room scene, there was still no real plan for that final scene.

"Actually, we *did* have a transformation planned for Emily, but nothing for Jessup, although there was some talk about putting the mole in his arm again. The transformation for Emily came about this way: Ken Russell's concept was that Jessup would be some kind of horrendous force of energy that would metaphysically strip the skin off of Emily. Ken had gotten the idea from a Gray's *Anatomy* book that he picked up in a bookstore, where he had seen one of those sketches and thought it would be kind of neat.

"I didn't think it was terribly original, but anyway, the concept was she would look like that first and then go further, so her veins would collapse into cracks that appear, and now we were going into a concept left over from Arthur Penn's era, which was cracks with glowing fire underneath, so we had two suits made for Emily for that last scene.

"We finally got to the last scene - this was late in the summer - and time was running out. We had been shooting for three months, and Ken was still playing around with different ideas for the last change on Bill Hurt in the final scene.

"During this time, we had been doing tests on Blair Brown and her two suits. The first suit, or what I called the 'anatomy suit', was originally supposed to have no special lighting effects on it. There was supposed to be low-key lighting, and we were going to put a heavy coat of gloss jelly on it to make it look very wet and alive. I liked that look very much, with

the backlighting and the suit looked good, but Ken kept saying it made her look fat. Of course, the foam rubber had to be about half an inch thick, but I didn't make it any thicker than I had to, and to make it look like an anatomical thing, there were hip bones, which added a little bit, so Ken had me carve down the hip bones and so forth. Anyway, he wasn't happy with it.

"At the same time we were going into the cracked suit, and the plan had always been to paint Scotchlite into the cracks and to do front projection of a film of lava or something similar. One of our first tests just had straight red light reflected off it, with the cracks painted very broadly. It's very difficult to photograph Scotchlite, because you have to be exactly in line with the camera lens to get the reflection. But what I was looking for was a happy medium that would give just enough light to show something of the actual surface, which we had painted very carefully to make it as light as possible and give it as much help as we could.

"What I wanted was for some of the detail to show in a low-key way, but still have the glowing stuff read strong enough in the cracks. But the cinematographer, and Ken in particular, felt that it would be much better to have a really strong contrast, so they went for practically no light on the suit, to get the strongest effect with the front projection. I might almost have done the same thing on a black leotard, so that's how that came out.

"And since Ken liked the effect of the front projection on the Scotchlite, he had us paint Scotchlite on the anatomy suit, so we first painted just the principal veins and then a lot of little veins, so you lost all the musculature and the original texture. The original concept was changed so we had, in effect, a strictly glowing veins effect. It may have been just as effective, but for me, they were bitter disappointments after the tremendous work and pressure we had been under to achieve these effects, only to find they were no longer considered, through no fault of ours.

"Incidentally, we had done some crazy tests along the way, blowing Scotchlite dust into the air and blowing it on Emily. The idea was we would have Emily's skin painted with something tacky or wet - Scotchlite will stick to anything - so we would

blow fine Scotchlite dust in the air, and as it stuck to her skin, it would take on a crazy glow, and the front projection would bounce off. So we did some extensive tests with that and it was a total disaster.

"The thing that was most disastrous was that our set became saturated with Scotchlite particles in every damn crack. You would try to wash them away or cover them up, but nothing worked. It plagued us, because when we shot the scene in the hallway, where most of the action took place in the final scene, they were constantly saying, 'Oh God, there's some more of that Scotchlite in that crack there; go squirt some water on it or do something with it!' We were constantly holding up shots in order to cover up another bit of Scotchlite that was still manifesting itself on the damn set at the last minute.

"We also got Ken Russell interested in using one of the suits [originally made for Hurt] so he decided he would use the number one suit in the final hallway scene. He also wanted to use the shriveling arm left over from the tank room scene, so one afternoon he said, 'I would like to shoot the hallway scene tomorrow, using the number one suit!' with no more warning than that.

"I said, 'Jesus, Ken, I don't know whether or not we can do that!' I forget exactly what happened, but we did go through a couple of days of shooting with that number one suit with Bill Hurt pounding on the wall and generally going a little crazy.

"I want to digress for a moment to say that Bill is a wonderful guy, who went through hell on this production. He had long and very difficult scenes to do, and in that last scene, he had bruises on his arm from beating on a solid wall. The wall couldn't be padded or faked in any way because it would move, so he literally had to pound on this wall with his left arm for many takes, which was extremely painful.

"And wearing these suits was no picnic because they're obviously hot, and you can't go to the bathroom. What I did with Bill and Blair was to run an air conditioning system into the suits. I rigged a series of plastic tubes that I would put into the suits, and wherever we went, we connected them up with a local air compressor and pumped air into the suits, disconnecting them when necessary, just

before the take, or sometimes leaving them running if it wasn't going to be in the way. That helped them both survive and while it was still no picnic, it did help them from passing out from heat exhaustion."

Blair Brown ended up having not one, but two suits made for her: "One, the crew called 'Rare Blair'," she explained in the 1991 documentary, "and the other they called 'Burnt Brown.' They were two different stages of my being consumed."

"Wearing the suit was extremely hot," claims Brown, "particularly when you're under the lights and doing a lot of the effects. Sometimes you had to sit for a long time under the light while they were trying to figure out what effect to use, so Dick would stick little air hoses in various little inserts, which was quite a thrilling experience, I must say. I know it was very hot for Bill Hurt, because he had one suit in which his arm was tied up behind him. Again, it seems like nothing; you think, oh, that's not uncomfortable, but when you do that for X number of hours, your circulation gets all strange and your body is saying, 'Get me out!'

"The very first time I went to Dick's house," the actress remembers with a smile, "I drove up from New York City and I was told to come downstairs into the basement. I had never met Dick; I had never met Bill Hurt, who I was starring with in *Altered States*.

"I opened the garage door, and there was a full-sized nude statue of Bill! I came around the corner and Dick said, 'Come on in!' I went around the corner and there was Linda Blair's head sitting there, [and I thought] 'Do I really want to spend any time with this man, whoever he is?'"

Fullerton remembers working with Smith on the Blair suits, or at least to a certain degree. "Dick was very protective of the sculpture," he explains, "meaning he wanted to do that and rightly so, because it was his concept, but he had hired some quite good anatomical sculptors as well. As a matter of fact, the Blair Brown suit was predominantly sculpted by Harvey Citron, who was an excellent anatomical rendering type of realistic sculptor.

"But I recall going over to another work area after Dick had worked up these maquettes and they

were now being taken from the maquette stage and put up on the big forms. Dick was trying to rough one out, and I said to him, 'Do you mind if...' I knew how proprietary he was about his own thoughts and making sure that it was his ideas that were put forth, and rightly so, so I asked him, 'I'm working on something here...' and I was very nervous about doing any sculpture at all, not only because of him, but because of the other people that were around me, so I was on tenterhooks to say the least.

"But I made some comment like, 'I'm working on this little thing here; do you mind if I make a small change, because the proportionality when you put it up on this big form is different than on the small form.' I thought he had said yes, but he came over to what I was doing shortly thereafter when he was making the rounds, as he would do, and took me to task for making a change. He had a way of doing that, where he didn't have to say a whole lot — he can do that as well — but I knew he was very disappointed in what I was doing, so he took me off of that, and I've got to say, I was crushed. I don't remember who he put on that particular task, but I was crushed momentarily, until I got started on more R&D, which is where I could shine."

Fullerton wasn't the only worker to experience Smith's annoyance. "If you've got clay in a plaster mold," notes Engel, "you've got to clean it out. We would spray in some kind of rubbery plastic, so if you were lucky sometimes, you could peel out that vinyl spray and get it out of the clay pretty easily, but other times you were standing there with what I called 'ah sticks', (a term I got from The Sunshine Boys), which were tongue depressors, so I would glue two of them together and shape the front as a scraping tool.

"Kevin was in-between doing other stuff, so he was helping me clean out a mold, and I think it was one of the first main suits we were doing. Dick was sitting at his cafeteria table, sculpting a face, while Kevin and I were next to each other, picking away at this mold. I glanced over and he was using a hardwood tool and I thought to myself, 'That's an awfully nice tool to be picking out clay with!' But I kept quiet and went about my business, until

I heard a [snapping noise]. Kevin walked over to Dick, and he doesn't say anything, he just puts it next to him and Dick turns and says, 'Kevin, that was my favorite tool! I used that on *The Exorcist*!' and the room was silent. When I heard that sound, I thought, 'Uh oh!' but I didn't know it was his favorite tool. I just thought it was unfortunate because it looked like a nice tool."

Even Smith, a self-confessed perfectionist, could find himself frustrated with his own work at times. "I only saw this once," remembers Engel, "but Dick was working on something at that cafeteria table and he got pissed and stood up and said, 'Fuck!' He took a plaster mold and threw it across the room, and there wasn't a pin dropped. I can't think of him exploding except for that one time, but he just stood up, took that plaster mold — I don't know if he was working on a plaster mold or if it was just next to him — and threw it with full force against the stone basement wall."

"He could lose it," agrees Craig Reardon. "I encountered a very different Dick Smith when I worked with him, really the only time on *Altered States*, but it was also an insight into what had made him the avatar excellence he was; he drove himself very hard. He once said to me, years later, 'The one thing I'm most terrified of is failing.'"

"This is a compressed version, but he went on to say that's why he always prepared so carefully, in an effort to stave off the dreaded — to him — shame of coming up short or embarrassing himself. I never suffered from this, even when I did fail, and jams on set usually inspired me to come up with quick fixes.

"I fixed a couple of emergencies on *Altered States*, in prep and later on set, during which Dick absolutely locked up. I wouldn't say it was a living example of what he later alluded to, but it was definitely in the ballpark. I'm very good at thinking on my feet, and I wouldn't put that beyond Dick's capabilities, but I surmise that he did his best when innovating in his own time and space, quietly ensconced in his beloved basement lab."

Altered States not only helped elevate the art of makeup effects to a new level, but it also made Dick Smith and his Larchmont team a force to be reckoned with in the industry. "There was a great camaraderie,"

says Haney, "because not everybody got that privilege, but he usually got people that were sort of like him. There were a couple of outsiders; George went on to do a couple of projects, but I don't think Harvey ever came back to work with Dick, although I think he did work with John [Caglione Jr] and Doug Drexler when they started their company. Neal Martz was kind of an outsider, who was just a different kind of guy."

One member of the group who ended up taking an enforced hiatus from Smith World was Engel, who blames himself for the transgression. "I remember sticking my tongue out at him behind his back and Dick's son David was there, so it obviously got back to him. I was still immature; I was in my mid-20s then. When I heard Neal Martz got the next job instead of me, I thought, 'Oh dear, I'm in trouble; what am I going to do for work? I thought I would be getting all this freelance work, and then I found out about not being hired on *The Hunger*, so I pretty much ship-shaped and started to get other film gigs again over the years."

Smith remains surprisingly philosophical about the experience. "I suppose it's a big disappointment when you find that one of the most creative designs or accomplishments that you've had a chance to

sink your teeth into, when that all goes down the drain, it's a big disappointment.

"I still think in some ways, Ken missed the boat. I certainly could be wrong about that, but it was a different concept and a different approach. It's just unfortunate that he came into it in the middle of the production. I think if he had been in it at the very beginning, he probably wouldn't have ever agreed to rubber suits in the first place, but it was probably due to the fact that he hadn't had sufficient time to develop his own ideas that in a sense he went along with what was really the heritage of Arthur's concepts; he simply transposed those concepts that were already there, and as more time went along, the more dissatisfied he became with the concepts. Suits were bad because the idea was not his idea and not the kind of thing he goes for."

But one person on whom Smith left a long-lasting impression was Hurt himself. "He has inspired me for years and years and years," the actor reflects. "I carry his memory with me all the time. When I think about quality, when I think about courage and continuing to go on toward the vision in a humane and compassionate and generous way, I think about him!"

CHAPTER VI: THE EIGHTIES

1980

RAGING BULL

After a frustrating experience with notorious perfectionist Robert De Niro on *The Deer Hunter*, Smith turned down the opportunity to work with the actor on *Raging Bull*, reportedly telling him, "I love you, Bobby, but you're a pain in the ass to work with!"

"I don't think Bobby even understood," Smith later reflected in an interview with *Cinefex*. "A year or so later [after *The Deer Hunter*] he called me about *Raging Bull*, and we had a frank conversation. I said, 'I will, if you want, design the makeup for you, but I don't want to be putting it on day after day; you'll have to get somebody else to do that... I can recommend someone,' so that's the way it was left. When I said Bobby was a pain in the ass, it was not that he was unpleasant or impolite or anything like that. It was just that his endless scrutiny, and the feeling I got that he was never quite satisfied, took all of the joy out of it."

"He definitely pays attention for sure," agrees Wesley Wofford, who subsequently worked with the actor on *Grudge Match* and *American Hustle*. "We actually talked about Dick and *Taxi Driver* and all sorts of other things over the course of a couple of shows. He definitely looks in the mirror from an inch away, questioning things and talking about them."

So was this another case of two perfectionists unable to work with each other? "Not really," claims Kevin Haney, "because De Niro went back to Dick and wanted him to do *Raging Bull*, but Dick refused. In fact, Dick recommended Carl Fullerton, but they went with Mike Westmore instead. It doesn't necessarily mean that he [Smith] lost an opportunity there; Dick just knew that he didn't want to work with him again, that he'd had it and *Raging Bull* might not have worked

out very well. It could have been very difficult, so maybe Mike was the best person for that. Maybe Dick wouldn't have brought much more to the table."

"I think that's not De Niro, it's Dick," offers Westmore, who found the *Raging Bull* experience a positive one. "I did four shows in a row with De Niro and got along with him absolutely perfectly. The thing is, when he says he wants to do something a certain way, you do it that way. You don't sit there saying, 'I don't think so, I'm going to do it my way!' I think that's what happened in Thailand, where Dick left the movie and Dan Striepeke came in and took over."

"It's the actor and director that are leading the show, so I'll do it any way they want. I hear it every day, but I compromise with the production and the producers on what they want. I can come up with my own ideas, but by now I've learned what they like. I can go crazy and design something absolutely wonderful and marvelous, but it would be rejected on a daily basis, and that's the way De Niro was. De Niro was a perfectionist, and so was [director] Martin Scorsese. Even if it didn't work, it's not worth arguing over. You might as well try it, and if it looks lousy, they're the first ones to admit it and throw it out, as opposed to sitting there arguing with them."

"But then again, they may be right: it may look absolutely marvelous, and be exactly what they want, but they didn't accept crap, so you knew it wasn't going to kill you. And just because they have a different idea than you do, it doesn't mean you have to sit down and argue with them. There are a lot of makeup artists that are like that, who think that they're right in whatever they do, they're king and they want to design it and lay it out according to their standards, so you get a reputation for being a pain in the ass!"

"I got to know Dick a little bit," claims Gerry Quist, who worked with Westmore on *Star Trek: The Next*

Generation, "and his side of the story was that Robert was a pain in the ass. De Niro to his credit, went to Dick and said, 'I'm sorry; would you please...' and Dick very wisely told him to go to Rick Baker. And Rick's side of the story was, 'If Dick Smith can't make you happy, you're really not going to like me!' I think Michael got into the mix, because Chartoff [Robert] and Winkler [Irwin] knew him [from being] the producers on *Rocky*, so it was a match made in heaven."

Smith wasn't the only artist to turn down *Raging Bull*. In Rick Baker's biography *Metamorphosis*, Baker revealed that De Niro had come to his home to discuss the film. "He explained how he was going to shut down the film and gain a bunch of weight, and then come back and be fat. I said, 'We can do that with makeup, but that's cool, it will look more real for sure.'" And according to the book: "Baker had heard about trouble between De Niro and Dick Smith on *Deer Hunter* and decided against *Raging Bull*, to his regret."

Dan Striepeke offers an additional wrinkle to the story. "Bobby wanted me to do *Raging Bull*," he claims, "so he called me back in LA, because we got along quite famously on *Deer Hunter*, and he was very impressed with my work. I worked rather differently than Dick, and we got the same results, but I'm faster and I think the actor feels a little more at ease [with the faster approach], so I love Dick and he's a great artist, but we just did things a little differently."

"Anyway, I was at home with my wife one night and I get a call and it's Bobby De Niro. He said, 'Dan, I'm going to do *Raging Bull*. I'd like to have you do the picture with me!' I said, 'I'm sorry, I just made a commitment with Tom Hanks.' He said, 'You son-of-a-bitch cock-sucker!' and slammed the phone down, so that was the end of that, and he got Mike Westmore on John Chambers' recommendation. I don't think Dick was ever really in the picture, because when he left *Deer Hunter*, there were very hard feelings; tremendously hard feelings."

FRIDAY THE 13TH

Widely considered as a highly significant eighties blood and gore film, one can partially thank Dick

Smith for the quality of the former in *Friday the 13th*. As Tom Savini, the film's makeup effects chief, explains, "You can clearly see the difference in my movies between *Dawn of the Dead* and *Friday the 13th*. If you look at *Dawn of the Dead*, the blood in that movie is horrible. It looks like melted crayons or red paint, because it was by the 3M Company who made stage blood, which looked great in the bottle but photographed horribly. On my way to Connecticut to do *Friday the 13th*, we stopped at Dick's house in Larchmont and learned his blood formula, which changed everything. Dick's blood formula was the absolute best."

"There's a great story about that on *The Godfather*, where Coppola was always complaining that the blood didn't look real, so Dick cut his finger and squeezed some blood out and went to Francis and said, 'How about this?' He said, 'Oh, that's fake-looking too!' and Dick told him it was real blood!"

Savini first got in touch with Smith when he was 16 or 17 but was a bit disappointed at the initial response. "He was very busy, like, 'What do you want? Next time, write down your questions so you know what to ask!' I was scared to death because he was the God of makeup, but two hours later, he was still talking about how to do something and then he would Xerox it - back then, it was a Xerox - and send it to you step-by-step how to do something, so he really shared his secrets with you. Calling Dick Smith was the beginning of knowing what I didn't know. He was a scientist, and all his experimenting resulted in all the formulas we still use today, but he was also a scientist about nutrition and vitamins, so he delved deeply into the things he was interested in."

NIGHTHAWKS

In the action-thriller *Nighthawks*, Smith was called upon to provide a bit of cosmetic reverse-engineering on Rutger Hauer, who played international terrorist Heymar 'Wulfgar' Reinhardt, and who undergoes plastic surgery to alter his appearance. Smith transformed Hauer for the opening sequences, so the actor didn't have to wear

extensive makeup for the remainder of the film.

For the character's pre-surgery look, Smith used appliances to make Hauer's lean face a bit rounder and change his nose slightly, as well as dentures that changed his teeth and puffed out his upper lip. His blue eyes were darkened with contacts, while the actor's blond hair was dyed brown.

Smith also had to create a prosthetic mask to turn Sylvester Stallone's undercover cop into a female decoy (thus covering the actor's beard) and an elaborate bullet hit on actress Persis Khambatta, when the director was adamant that it showed an entrance *and* exit wound in the same shot.

The latter effect proved to be less than successful. Smith affixed the metal plate holding the blood bag and squib to Khambatta's head using a thickened version of his blood formula as an adhesive paste, but rain on set meant the paste wouldn't adhere properly. It meant the shot had to be reconstructed, with the final result hardly what Smith had conceived.

In *The Dogs of War*, Christopher Walken plays mercenary James Shannon, who gets tortured during a recon mission to the African nation of Zangaro. Smith provided the special makeup for Walken, with whom he had an unsatisfying experience on *The Deer Hunter*, but this film brought him to the attention of director John Irvin, who would shortly re-hire him for *Ghost Story*.

The Formula was a quick job, for which Smith supplied the appliances for Richard Lynch as a former Nazi officer who had to be aged three decades for his later appearance in the film. For *The Fan*, Ed Bianchi's thriller about a fan obsessed with actress Sally Ross (Lauren Bacall), Smith's main contribution was a blood-spurting dummy required for a pivotal scene in which a character is stabbed in the throat.

SCANNERS

Director David Cronenberg was well known for the up-close visceral quality of his previous work, but

when his new film *Scanners* — about a pair of brothers whose psychic powers could inflict physical as well as mental harm — was not exactly turning out as he had hoped, it was time to bring in a big gun.

As special effects artist Gary Zeller recalled in an interview for the documentary, *The Scanners Way: Creating the Special Effects in 'Scanners'*, "We were having a lot of problems trying to do certain things, and that's when I said, 'You know, we're just going to have to bring in more muscle to achieve some of these results.' I suggested Dick Smith, and they said, 'Well, if you could encourage Dick Smith to come, and if he'll meet our budget, we would love to have him!'"

Greg Cannom had in fact been approached in the early days, but his involvement didn't last all that long. "I heard Dick was going to do it, so I went to Canada where they said, 'Dick isn't going to do it, but do you want to work on it?'"

"I said, 'Yeah, but I'm not going to work down in the basement, in the winter, with just a two-foot window in the place. There's no way I'm going to work with chemicals down there!' I was only going to make something like \$500 a week, which was pretty cheap, and then they had a big meeting, where they said, 'Well, maybe Tom Burman is available!' or somebody bigger than I was at the time. They were talking as though I wasn't even sitting there, and I said, 'I'm not going to work down there. I'll work in my shop in California, but I'm not going to work in a closed room down below; that's not going to happen!'"

"Then I heard Dick was going to do it, and I was supposed to fly out to a meeting, but I got super-sick with a high temperature, and I just couldn't get on a plane. And then I heard Dick had said, 'I'm not going to work here in this basement; I'm going to do it at home, and who does Greg Cannom think he is, Dick Smith?' So I didn't do the film, but Chris Walas did a great job, doing that fake head and everything else, which were incredible.

"Years later, when Dick's son became sick, Dick became a big advocate of fresh air and being safe, and I said to him, 'Do you remember why I didn't do *Scanners*? I refused to work in that basement!' and he said, 'Yeah, I remember now,' so I felt vindicated."

Smith had been contacted about the project

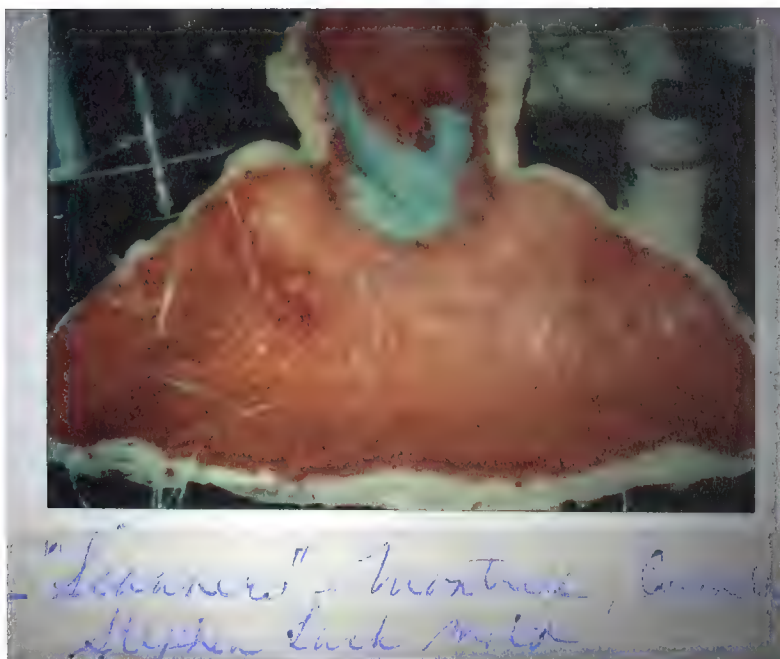


Top: The charred Revok body for *Scanners* (1981), fabricated by John Caglione Jr. with twisted newspapers and bread dough over a plastic skeleton

Photo courtesy of Joe Nazzaro

Left: A Polaroid from *Scanners* (1981) noting a mold for actor Stephen (Cameron) Lack

Photo courtesy of David Smith



in the early days, but still feeling burned out after finishing the effects-laden *Altered States*, he decided against an active role, instead recommending Stephan Dupuis and Chris Walas to take the job.

As Dupuis remembers, "When I was young, we didn't have access to a lot of stuff in Montreal. *Famous Monsters of Filmland* was the only thing around, and it came out once a month, so I had to go to Grand Central Station to this one kiosk that had it. That was my bible in a way, but I really didn't know Dick Smith that well, not like the American kids did.

"When we started working on *Scanners*, I discovered more about Dick, but didn't know to what extent he had contributed to all these films, until I went to New York with Tom Schwartz on the advice of Gary Zeller, who said, 'You've got to go to Dick Smith's place; he's going to be the consultant, so he'll give you tons of pointers,' and boy, did he ever!

"I arrived in Larchmont, and bam, it dawned on me: 'This guy has done everything!' His favorite trick was the Linda Blair head from *The Exorcist* with the eyes that moved, where he had a little string on the side, and of course he would expect people to go over there and start to examine the face very closely. When you were really close, he would pull that little string and the eyes would look right at you, and you would hit the ceiling. He loved doing that.

"I think what happened is Dick was there from the beginning, but decided to be a consultant. We sat down together and went through all of the effects that were in the show and he gave advice like, 'We could do it like this or like that...' so we walked out of there with a gazillion amount of information, and a whole list of materials to buy, so Tom Schwartz and I went on a shopping spree in New York, buying all kinds of weird stuff to bring back to Montreal.

"I was already on the project when Chris arrived shortly thereafter. I know Greg Cannom was attached to the project, but I don't think he and David Cronenberg got along particularly, so Greg decided to throw down his stipple sponge and walk away, and Chris came in. He was the one who had the most experience with foam latex and monster things, so it was like a mad frat house of special effects makeup."

Walas was working for Tom Burman in LA when

the phone call came in from Dick Smith. "Of course I was terrified to even speak to him," he remembers. "Apparently, Rick Baker had referred me to Dick, who explained that he was advising on a picture in Canada and needed someone to go help out a bit. Stephan and Tom had already been hired, and Dick said Stephan was a good artist, but not really experienced with the materials and gags that were in the film. He needed someone who knew a bit more about the processes, and asked if I could do it. I couldn't refuse, and as Tom Burman said, 'When Dick Smith calls, you have to go!'

"The script was still changing as I got there, so I was literally reading through it and saying, 'What about this?' And they would say, 'Oh no, we're not doing that, and we're changing that to this,' so it was hitting the ground running for me.

"It was sort of a descent into madness, because *Scanners* was a very hectic production, and there was a lot of spontaneity and changes that David had to accommodate for, a lot of production pressures that were forced upon him."

"A lot of stuff kept changing," Dupuis agrees, "as David kept rewriting and changing things, so there was some stuff that was supposed to be in the show but didn't wind up being in there. There was a lot of experimenting being done."

That included one of the film's most memorable sequences in which the scanner, played by Louis Del Grande, falls afoul of Michael Ironside's Darryl Revok, with the result that his head literally explodes during their shocking encounter. As Zeller recalls, "That was originally not regarded as a high-point item, so the approach was, 'We'll make a head and we'll blow it with air, and we'll give it a pneumatic discharge,' and basically all that happened was we got this ballooning head that looked ridiculous."

"That scene was in the script from the beginning," Dupuis continues, "so we tried different things, including a plaster head and a wax head, which of course looked like a plaster head exploding and the other like a wax head exploding, but the one that really worked was a gelatin head. I remember the gelatin head was tested with actual explosives inside it, but the problem with that was it created a lot of sparks and

smoke. It looked like the Death Star from *Star Wars* with hair attached to it, so it just didn't work out."

"We took a life cast of Louie Del Grande," says Walas, "made a gelatin positive in the mold and lined that with a plaster inner support skull. That was packed with various materials, most of which were just excesses from the lab, like latex scraps and wax and some bits and bobs of some stringy stuff that we figured would fly through the air a little bit better."

"We literally filled the head with leftover burgers and stuff like that," offers Dupuis, "because we were living on that crap at the time, so we just threw it in there with a bunch of Karo syrup blood and pieces of gelatin brain and so on, and then we sealed it with wax."

"The arms and hands were actually modeled from Chris's own arms, because after we took a cast of the actor, we realized, 'Oh my God, we forgot to take a cast of his hands!' Chris said, 'Use my hands!' so what you see in the film are his hands."

"The gold ring was a last-second emergency thing, when we got to set and realized he was wearing a ring," adds Walas. "I think it was made from mortician's wax and a gold wrapper from Stephan's cigarette pack. We took the whole thing to set, but then everybody realized it was going to make too much of a mess, so it was shot later on after I left the production."

"What finally happened," finishes Dupuis, "is that Gary Zeller took a big shotgun and laid behind the dummy with it and blew the hell out of it, so that's what you see in the movie, in slow motion, and it was totally gross!"

The other key sequence that proved to be problematic was the climactic telepath duel between Stephen Lack's Cameron Vale and Ironside's Revok. "That was actually added afterward," claims Dupuis. "We originally did a sequence with a dummy head of Stephen Lack with the eyes shooting out and it burst into flame. Again, it was done with pyrotechnics and there were a lot of sparks and smoke, but it didn't work. Let's put it this way: it was very unspectacular and a big letdown, especially after the exploding head that was so spectacular, so it was like, 'Okay, we've got to top that!'"

"At that point, I was finished with the movie, and they brought in Dick, who re-imagined the whole

sequence with the appliances and veins. Dick really went to town, creating all these spectacular vein appliances and so forth. He really got into it, and he was having fun, but at the same time, it was very taxing because of the hours, which were brutal, working around the clock to pull off this sequence.

"At that time, Dick, John Caglione and David Smith were using my shop to make things. They had made a lot of stuff back in New York, but they did the makeup test on Stephen Lack over there, and I helped out as much as I could; there was the burned dummy that we created with dough, so they made that in the shop. And I remember helping Dick take a cast of Stephen Lack's eyes, with scleral contacts, and taking the cast with his eyes open, which was the first time I had ever seen that done. I was pretty amazed by that."

The final duel, which had been shot the day before Christmas, was re-done in the same location the following June. "It was pretty revolutionary, wasn't it?" asks John Caglione Jr., who Smith enlisted at the last minute. "I was still working at NBC at the time, and Dick was always spot-on about protocol, so I think the request came through the NBC makeup department, that Dick Smith had called and wanted me to go with him, so I ended up helping him pack everything and going to Canada as his wing man. I got to help him put on the appliances, and Dick was as cool as a cucumber."

"There was one little glitch, where Dick had made these Elvacite appliances, which were air bladders that he pumped blood through, and they got a little jammed up or stuck together, so that was a bit of a pickle, but the thing about Dick is he made it all look so damn easy."

It may have looked easy in retrospect, but that sequence actually turned out to be one of the most traumatic experiences in Smith's career. "It's one thing to create an appliance or character makeup," he elaborates, "where even if you don't do your best job, it's still not a crisis. You can usually get by, or maybe the cameraman will help you out, but on *Scanners*, I was given an effect where things were going wrong, and I didn't know if I could salvage it. That's when panic nearly overwhelms you, and when exhaustion

plays a factor as well, the combination is indescribable.

"The fear of failure is something that has always driven me. I've been a perfectionist all my life, and a perfectionist is traditionally afraid of failing, so he works his ass off in order not to fail, so I've always worked extra hard to succeed. One of the only occasions I can remember where I was on the verge of total and irredeemable failure was on *Scanners*, where I became so exhausted I couldn't think, and I literally had to beg [to go] off for an hour to rest."

"The climax of the film was where these two guys, played by Michael Ironside and Stephen Lack, are battling each other with mind powers," continues David Smith, who was acting as an assistant to his father that day. "The scene was shot in the old Expo '67 Montreal World's Fair Building, which was still futuristic-looking, and this was a night shoot, because the building was still active and open."

"So this climactic scene consisted of a number of effects, as these two guys are dueling with these mind weapons. Ironside assails Lack, and the veins bulge out on Lack's face and forehead and spout blood and so forth. Dad had obviously done a lot of pioneering things with blood, like the bullet hits for *The Godfather*, which were done with little Elvacite appliances that he glued on, so on *Scanners*, he decided to make some facial appliances that would contain the tubing, which would be flat so you couldn't see them."

"What he did was cut strips out of latex rubber sheeting and lubricated them with silicone grease. The appliances were going to be Elvacite, so he laid down some layers for the outer skins and then imbedded the lubricated strips of latex in there. Once the appliance dried, he could pull out the latex strips and he would have these channels in the appliance to pump the blood through. Of course when they went into the hairline or behind the neck and were out of sight, you could put a circular tube in there, but this was to keep the facial tubes on the face and forehead flat and not visible."

"Dad tested everything and it all worked fine, so he told Cronenberg that everything was nailed down. He was going to set a few weeks later, so he made up three sets of appliances. That was Dad's

rule: he was always prepared, so he made these three sets a couple of weeks ahead of time to make sure everything was ready."

"I actually got to go on set with him, so we were all set up for this night shoot, and it took almost two hours to apply everything, because it was a very long and meticulous application. And then we went to set, where everybody was ready, and it was a small crew; maybe 14 or 15 people."

"So they get ready, and boom, Dad hits the pump and the blood doesn't come out. There's no spurting blood, absolutely nothing. Dad realizes what's happened, which is that he made the appliances two weeks earlier, and the Elvacite must have collapsed. Even though it had silicone lubrication to remove the strips, that lubrication wasn't enough, and some parts of the passageway had bound to each other, because Elvacite is very sticky."

As with *The Fury* several years earlier, it was the Elvacite appliances that had created a major setback. "When I used them later to do something like veins coming through," notes Cannom, "I used a really thick silicone gel, so I would go in and color it red and put it where the veins would go, and then powdered it heavily and put that layer on top of the Elvacite, so it would hold up for months. You can't do it anymore, because you can't get that plasticizer now, and with CG [computer-generated imagery] nowadays, you don't need that stuff anymore. But I remember thinking at the time, all of this happened because Dick didn't know the pieces would only last two or three weeks without disintegrating."

"Dad realized he should have left the strips in until the day of the shoot," David Smith picks up the story, "but at this point it was too late. He had two more sets of appliances left, so explained to Cronenberg what he believed had happened, and Cronenberg was very good about it and said, 'Okay, go ahead, Dick!' So Dad took the whole thing off and put another set on, and because we're talking about another two hours, everybody was waiting to shoot the scene, so it was a lot of pressure."

"Everything was perfectly applied, so the cameras roll and Dad hit the pump again, and again, the blood doesn't come out. Cronenberg was very good about

it again, but you could feel the atmosphere was very tense. Now, Dad was 60 at this point, and still in very good shape, but he's not 30 anymore and it was a night shoot, so he was exhausted. He was never one to stay up late, so he was exhausted from the stress of the whole thing, and I took Cronenberg aside, who was very concerned and said, 'Let's break for lunch!'

"We went back to the makeup trailer, which was like a mobile home, and Dad fell on to a cot and he was completely done in. I said, 'Dad, you've got to get some protein in you!' so I went to the chow line and loaded up a bowl with beef stew. I came back to the trailer, and the meat really did perk him up, so he got the last set of appliances and put them on, and we went to set and it all worked perfectly. I'm so glad I was there at that critical juncture, where Dad felt his reputation had taken a huge hit, and I felt I really helped him in a way I had never been able to do as a lab assistant."

"And then they threw a curve at us, and wanted

us to make a burned body," notes Caglione, "so Dick guided me through that as I built it for them. It was made of bread dough, actually. We got a plastic skeleton that was rushed in really quickly, and I twisted newspaper into musculature and taped it to the skeleton. I was flipping pizzas for a couple of days, wrapping dough around the musculature and then baking it. I think I used a propane torch just to sculpt the skin over it and then we painted it black and red. It's only in the film for a heartbeat."

The effects work on *Scanners* has been duplicated countless times since, but it's still considered revolutionary. "Dick Smith is a combination of fantastic makeup artist and mad scientist," declares Dupuis. "I remember going to his tribute over at the Academy and they were showing clips of all these things he did for the movies, and there was that sequence, which I hadn't seen on a movie screen since those days and I thought, 'Wow that really holds up!'"

DICK SMITH, MY HEAD 'N ME

BY STEPHEN LACK

We did not exactly hit it off when we first met, Dick Smith and me. It was my fault I guess, but a bit later, we had a good moment that changed all that... for the better!

It was a Sunday morning, very early for me. Saturday night had just ended at about 4 a.m. as it was wont to do in the late seventies. Now it was 8 a.m., and I could barely answer the phone. Someone I didn't recognize was telling me that I had to be downtown — further downtown than my loft already was — to the loft of Stephan Dupuis... in 45 minutes!! For a minute or ten I did not know what they were talking about, and all I could recognize in their rap was the name Stephan Dupuis. "I don't know where his loft is," I said, and I knew I wouldn't be able to write down directions, cuz I was very dazed. "Dick Smith is in town, and we will send someone to pick you up!" I still hadn't grasped what it was all about. Still, I did sense the emergency in the phone voice.

This was taking place a month after the principal shooting for *Scanners* had wrapped. It was the dead of a Montreal Winter, early February, or late January. No one was happy with the way the ending of the film looked, and Dick was brought in to rescue the final scene with added special effects. He basically redesigned the ending, choreographing with David [Cronenberg] my final battle with Revok.

I was not in frequent touch with my agent, who would have advised me and reminded me of this situation, and maybe he did and I just forgot. My agent, Bill Boyle, was a sweetheart, but he definitely considered me strange and an alien being. Within 15 minutes of the call, the PAs were at my door knocking, two kids helping me wash up and dress to take me into 'Old Montreal' to Stephan's loft. By the time I got up the endless stairs to Stephan's my heart was pumping and I was riffing off my discomfort like

a madman. Nothing gets me going like discomfort!

To be sure, I had no idea who Dick Smith was or what he or 'they' wanted from me, and it was only my ongoing daze at being in 'wonderland' that made me co-operative. Dick was not amused at my non-stop monologue. I was late and he wanted to get to work. I was hyper and wanted to get back to sleep.

Someone coaxed me in a soothing voice saying, "We have to go up on the roof." I may have responded with fake panic: "The roof! No not the roof! I'll tell you anything you want to know... here! Just don't throw me off the roof, I hate heights!"

I was goofing, but Dick was fuming. The boy said, "He wants to photograph your eyes." I probably responded by slipping into a Groucho Marx mock seduction mudra and said: "Why not do it down here where we can be cozy?" At this point Dick inserted himself into the back and forth, and in a very matter of fact manner said: "I need to get the color right; in daylight!" I could tell he was getting a little uptight, so I calmed down and we went up to the roof where Dick asked me to look up into the sun. That set me off into another plethora of associations, from Dracula to Joan of Arc. I mean, up 'til then I hadn't even realized it was sunny. God knows what I said as I forced myself, or whoever or whatever was living in my body at that moment, to look into the sun, but whatever I said was very upsetting to Dick. His lips disappeared into a tight line as he concentrated on taking the Polaroid. A few days later he got his revenge.

After this first 'get together,' a call came from Cronenberg telling me how important and smart Dick was and that I should put myself into his hands, with confidence!

Our next session was a few days later; a life casting of my head. I think David had also talked to Dick and calmed him down a bit about me and explained away my talkativeness. Still, there was the matter of my non-stop references. By the end of the 'eye photographing' session he would not even talk directly to me.

"We are going to make a cast of your head," he said to me in a mildly friendly voice at the beginning of our second session. "Usually we do this with your eyes closed, but for this time, I would like to do it with

your eyes open. We will numb your eyelids and insert cups over your eyes and under the lids. Please do not blink!! It shouldn't take more than 15 minutes. Your eyes may be a bit tired afterwards."

I was very cooperative, on my best behavior! I later heard from David that in all his [Dick's] years dealing with actors and entertainment personalities, he had never met anyone as out of control, reprehensible, and vile as me. So, this day, I was determined to show Dick how wrong he was. I was going to be 'gentle' and well behaved. Of course, as usual, I was sooo off base. It was not me but Dick Smith who was calling the shots now!

The procedure went well from his point of view. It was not easy for me to sit there with plastic cups over my eyeballs, trying to force my anesthetized eyelids not to blink and to stay open. For 15 minutes!! Dick was like an evil dentist, occasionally asking me, as I sat there under the firming warm silicone and plaster, if I was comfortable, knowing I was instructed not to speak or move. I bet he was enjoying this a bit, the 'payback' and putting me in my place... although he was the consummate professional and with all the chemicals and materials involved, he was totally focused on the result. In this case, the result was exactly as he had planned, and the head came out beautifully. That pleasure in the success spilled over slightly to me and there was a bit of, dare I say, forgiveness in his manner towards me, rather than his original attitude: that was like I was something wriggling on his chopstick in a Chinese restaurant, and he did not know why it was in his food.

Dick had said that after this procedure my eyes might feel a little 'tired'. Yes, they felt tired, but not like after reading all night to study for a history exam. It was in my contract with the producers of *Scanners* that nothing was to be done to my eyes re: special effects. I knew that I was only going to do films temporarily as an actor, and that being a painter was my real goal on Planet Earth, and my eyes were essential. There was a moment during running lines with Patrick McGoohan in a Winnebago when I was drawing his head, and I realized I was more interested in getting the lines on his face than the lines in the script. Now we were in post-production,

and I had forgotten completely about that clause... as did David and the producers.

We did not regroup to shoot the final scene with the added prosthetics and effects until about three weeks later. I was well rested and camera-ready this time. Dick was there with a small crew that included his son. He had his chemicals and materials all laid out in order like a dentist for NASA. Very impressive. In one corner there was a group working on my 'head', trying out different materials to pump out through my eyes, and at the same time, matching textures and scrutinizing me in reality, and the 'head.' And me, where was I? I was under a rubber sheet to keep my wardrobe uncompromised, sitting in a chair like a kid in a barber shop.

Dick had developed this technique of modular silicone rubber applications that fit exactly onto the actor's face because they were crafted using a life cast and molded to fit. In this case the applications were interspersed with the paths of veins that were to inflate from behind the actor by a crew hidden from the camera. While they were fine tuning these devices, I was resting, being quiet so as not to distract anyone. Like a shark [has to keep] swimming, I usually have to talk or nap, so I napped.

Suddenly there was a problem. There was a leak in the system and the bladders were not inflating in the test run as planned. Neither Dick nor his crew could find the leak in the system and Dick was beginning to have a meltdown. The pressure on a film set is great! You have groups of talent waiting for the go-ahead and every minute of delay can cost hundreds if not thousands. Dick had told me he was hypoglycemic, a sugar/energy condition, and the stress of the situation was eating up his reservoir of blood sugar, putting him in a state of confusion and panic. I was just coming out of my 'nap state' and asked, like a true civilian, what the commotion was all about. In a few seconds, his son brought me up to speed, and I calmly suggested: "Well, when you are searching for a leak in a tire, you inflate it and submerge it in water and look for the bubbles." Dick overheard us talking. The change in him was sudden and dramatic; like Sherlock Holmes coming to life! "Genius!" he cried out! Mobilizing the crew, he

summoned large trays, submerged the prosthetics and began pumping air through them, finding the leak immediately. Now Dick was all smiles and stabilized and we now had a real relationship based on mutual respect. Dick was all about his craft and problem solving.

After the shoot he gifted me the head they used for the close-up of Cameron's head exploding. They had replaced the eyes with the color-correct lenses from 'before the event' and had cleaned out the chicken livers they used to simulate my brain flow. I kept the head as a hidden treasure for many years, covering it with a simple plastic bag and surrounding it with towels and things to protect it from any casual impacts. Occasionally I would take it out to show people but mostly I kept it hidden and out of sight. It has a very powerful presence and is as disturbing as many of my paintings, but in a different direction. I once even placed it in my bed for a few weeks when I was traveling out of town in the hopes of horrifying any intruders.

Dick and I kept in 'light' communication, but after I had established myself as a factor in the East Village art scene of the eighties in NYC, I thought it might be nice to get in touch in person and give him a painting. He invited me out to his Larchmont home and studio. I went there and got the amazing tour of his space, lined with examples of past projects in rubber and on shelves beside lines of chemical bottles and things. It was a wonderful afternoon, and I got a taste of the hospitality and mentorship I have since learned he showed so many kids starting out in the industry. I doubt he even noticed the painting I brought. It was just not his zone of interest, but he appreciated the gesture... and I

appreciated his skill and focus, and generosity.

Years later, I was contacted by Jim Cironella to act as my agent and to bring me to events like Monsterpalooza and Chiller. I had never done fan-based events before, and I was long and away from the 'industry' except for some low budget indie films for PBS and such. I gave it a go. I told Jim that I still had the 'head' from the movie, and he was excited to show it, so I brought it along. The events were fantastic. Amazing to see how Dick had spawned an industry of such scale! As it turned out, I had the only example of Dick Smith's major work in private hands. And somehow, I had kept it in excellent condition as the rubber from those products is not exactly archival. It had been kept mostly airtight for over thirty years.

I only did a few of those mega events and the last one I went to was celebrating Dick. He was not well. My agent brought us together for some shots, but I can't be sure if he remembered me, although he smiled and acted like he did. And then he gazed off into space. Some might think it was a shame that he couldn't bathe in the glory of his achievements but that was not what he was about. He was an artist and a problem solver, and like Sherlock Holmes, he was waiting for his next assignment!

My life as an artist is not always the most stable, and so now knowing the importance of the 'head' and understanding its fragility, I made sure it had a good home where it would be protected and respected: J.J. Abrams, a huge fan, and friend of Cronenberg and myself, took on the responsibility with gusto, and I am told it has a place of honor somewhere in the halls of Bad Robot. The fans do keep us alive.

THE ELEPHANT MAN

Smith had long been interested in the story of Joseph Merrick [often erroneously called John Merrick], more commonly known as the Elephant Man. In a letter to Stuart Freeborn in 1972, he noted:

“

PRODUCTION ON *THE ELEPHANT MAN* SEEMS FAR OFF. PROBABLY WON'T SHOOT TILL NEXT SPRING.

”

According to the film's producer Jonathan Sanger in his book *Making the Elephant Man*, Smith was actually their first choice for the job, but he was already working on *Altered States* and unavailable, so it eventually went to Smith's long-time British friend Christopher Tucker. Tucker recalls, “The first time I ever heard about *The Elephant Man* was when Dick took me down to that little workshop of his, producing a book and saying, 'This is what I always wanted to do! This is John Merrick, the Elephant Man,' and showed me all these photos.

“The thing was, I never knew they were doing a film about the Elephant Man, until Dick phoned up one day and said, 'Christopher, they're doing a film about the Elephant Man, the film I always wanted to do; somebody in your country is doing the film. Can you find out who's doing the makeup?’

“I rang around, and nobody seemed to know anything about it. And then I got a phone call from somebody who said, 'Christopher, can you tell us where we can get some polyurethane foam?' I asked what they wanted it for, and he said, 'We've got a guy named David Lynch, who's directing this film about the Elephant Man.’

“I said, 'Oh, really, who's doing the makeup?' and he said, 'He is!' Anyway, a couple of weeks went by, and he was on the phone again: 'Christopher, can you tell

us where we can get silicone foam?' I asked what was going on, because I had told them where they could get polyurethane foam, and he said, 'Yes, that didn't work out' So more time passed, and another phone call came through on a Thursday and they were due to start shooting on Monday. I think it was the producer Jonathan Sanger by now, who said, 'Christopher, can we come around right now to your studio?' Well, I was doing a thing for Warren Beatty, as well as a lot of things for various films, so I tried to put them off, but he said, 'No, I've got John Hurt with me and he wants to come around!' so they came around, pleading with me to do this ruddy film.' They said, 'We start shooting on Monday and we've got no Elephant Man!’

“I said, 'Well, you won't have one on Monday either, because there's no way I could produce one!' I rang Dick about it several times, and he said, 'Tell them to get lost!' Even though we had once spent an entire afternoon discussing the Elephant Man, I never really thought about it. Why should I? Dick had shown me this medical book with [sideshow] freaks in it, so that was all very interesting, but so what? I said to Dick [at the time], 'If they ever make a film, I'm sure you'll do it,' so that was that, and I never thought about it again.”

Smith and Tucker knew each other from the early seventies, maintaining a friendship for the rest of Smith's life. “My first wife and I used to say, whenever we had a problem,” claims Tucker, “which was every hour of every day at the start of a project, 'What would this Dick Smith guy do?' That was our saying, because we thought he would always be able to work things out for himself, which he did. Not only that, but each of us used to evolve various techniques and processes for umpteen different problems. We were both using silicone rubber and polyurethane foam, for example, years before anybody else.

“One day, I was asleep; I wasn't working on a film, so if I can, I'll sleep to midday, because I go to bed very late. I keep American hours, so I'm always up until four in the morning. So anyway, my wife came in one morning and said, 'Dick Smith is on the phone!’

“I said, 'What, Dick Smith?' Then a) 'How does he know who I am?' and b) 'How did he find my phone number?' But I guess it was the girls at Thames TV or the BBC who knew me [who gave it to him], so Dick

said, 'I've been told I ought to come and see you. I gather you've done some interesting stuff!' This was all of course long before *The Elephant Man*, so he came around the next day or the day after that. He was working over here doing something and was en route back to America, so he came around ostensibly just to spend an hour or so, but instead he ended up staying until three in the morning and we got on really well.

"We talked for hours and hours, well into the night, about makeup and pretty much everything. He did things slightly different from me, so I made this hyper-soft foam and showed him how to do it. Dick had this little notebook where he wrote everything down, so he would say, 'Wait a minute, how do you do that? What's the temperature?' I would say, 'Oh, you can just do it by feel, like cookery,' but of course he couldn't cope with that. We did things like a chef would cook something in those days, measuring things out as far as the initial ingredients for the foam, and then you varied them to suit, once you knew instinctively that it required this or that adjustment. For what we were doing at the time, you'd use the materials that way but to do a lot of it, you had to measure things out.

"After that, Dick stayed with us pretty much every time he was in London, and when we moved to Pangbourne, he stayed there a few times too, and I would frequently stay with him in New York. Sometimes he was working on a commercial or film and he preferred to stay with Marion and I just off the Old Kent Road, and she introduced him to bacon and egg, which was his favorite. He got quite addicted to it. Dick was pretty health-conscious, so every morning at breakfast, he would lay out these bloody tablets in rows. The bacon and egg didn't worry him, and he loved the bacon, but he walked into one of those health-food shops in Pangbourne and started lecturing them, 'Have you got this capsule or that one?' It was almost embarrassing because we couldn't get him out of the shop!"

Tucker ultimately ruffled a few feathers himself while working on *The Elephant Man*, not least with the film's executive in charge of production, Terence A. Clegg. This led to a memorable incident a few years later when Tucker visited Smith on a production

that Clegg was also managing. "Dick was doing *The Hunger*, so he said, 'Come around to the set today and I'll show you what we're doing with David Bowie!'

"So I went there and as it happened, Clegg was out at that moment, and Dick knew all about it and he said, 'He's out anyway,' but Clegg came in, and if anyone was pretty close to a heart attack, I think he was. There we were, Dick Smith and I, talking like old buddies, together with David Bowie, when he came into the room and he just rocked on his heels, did an abrupt turn and went off, but he looked like he was going to have a heart attack, so the shock was quite good!"

In the end, Smith was pleased that his long-time friend got the assignment. "That was a project I would have loved to have done," he reflects, "not that I could have done any better than Chris, who did an excellent job."

It was commonplace for aspiring makeup artists to contact Smith via mail or phone, but a bit more unusual to unexpectedly show up on his doorstep. One notable exception was 15-year-old Gabe Bartalos, who lived two towns away from Larchmont and decided to drop off a makeup-related item in person. "I was doing a makeup demonstration," recalls Bartalos, "part of which was turning a friend into a *Planet of the Apes* character in front of my entire high school, so there was a flyer made up and put around the school. I took a trip to Dick Smith's house because I wanted to give him a flyer, so I knocked on his door and Dick opened it and said hello.

"I said, 'Hi, I want to give you this!' so I handed him the flyer. He looked at it and said, 'Huh... okay...', while I'm thinking, 'Wow, this is Dick Smith standing in front of me!' He finally said, 'Thank you... do you know who I am?' I said, 'Yes, of course I know who you are!' which is when I realized he thought I was just going house to house, giving flyers to people!

"I said, 'No, I know exactly who you are; I just came from two towns away to give this to you!' He said, 'Oh, thank you very much. Well, stay in touch and good luck!' but it took a couple of years after that to work up the nerve to begin a correspondence, which continued for many years. That experience

always echoed to me how important he was, even taken aback and without fully understanding the reason for my visit. It said a lot about how modest he was, which was really wonderful to see in a great man like that. I was so young and clearly obsessed with it all and he must have noted that and thought, 'Who knows what he's going to grow into?'

"This was during the transition from the late seventies into the early eighties and Dick was right there in the middle of this explosive growth of makeup effects. *Scanners* was soon to follow, as well as *Ghost Story* and *The Hunger*, so this was a really cool window of time for him, and I'm so happy I was on the East Coast and that Dick opened up his heart to me. I still hang on to those letters and all the recipes he would send, where you didn't know what a special privilege it was for him to say, 'Oh, you were talking about this; try this, I'm messing around with it right now!' Those are gold when you look at them now, but it always takes time to realize how important something is.

"It's funny, I can't tell you what I had for breakfast this morning, but I can still remember the feeling of my shoulders going down the stairs to Dick's basement inner sanctum. It fascinates me as time goes on, the things that still stick in your memory. And Dick kept doing more and more cool stuff, outdoing himself. He would say, 'I could've done better with that aging makeup!' and then he does *Amadeus*, so what a great person to be at the head of a revolution and a changing industry."

1981

SPASMS (AKA DEATH BITE)

The interval of time between innovation and imitation can be alarmingly short. Smith was already seeing the bladder effects he had pioneered in *Altered States* and *Scanners* being overused (and sometimes quite poorly) in low-budget science fiction and horror films. According to long-time assistant Carl Fullerton, "It's like a new hairstyle: they'll use it to the extreme, but that's also good as

well, to see how far you can take a particular idea before it's no longer credible or viable.

"One always tries to do something different, but I think you have to lay the issue or blame, for lack of a better word, at the feet of the writer, because if they say 'the skin bubbles and protrudes up the arm' and those are the only tools you have, if they've been effective in the past, and quite honestly, if you have very little time to prepare - I recall *Death Bite* being a rather low-budget film, requiring a lot of work and fabrication in a very short amount of time - what you do is reach into your toolbox and pull out the same tool.

"It somewhat goes back to, and pardon this old saw of an expression, but if you have a hammer, everything looks like a nail. As a writer or director, or a makeup artist, you need the luxury not only of time, but you also have to have the budget in order to experiment and come up with something that varies from what you did last time, if they're basically asking for the same look. And that's generally what they were asking for, the same look. Who knows, maybe the writer of *Death Bite* was impressed by *Altered States* and worked some of those ideas from it into his own script; I have no idea."

As alluded to previously, Smith was not a big fan of horror per se, but Fullerton points out, "We've all at times had to take jobs that we're not too enthusiastic about. Personally, I've read 150 scripts or more in my life, and most of them are derivative, and I could probably list on one hand the number of scripts I've read that have excited me. The rest of them are just a rehashed idea that you hope somebody is going to bring a spark of life into, so you go through the process with that hope and most of the time you're sorely disappointed."

But Smith's general antipathy of horror wouldn't stop him from taking on a project if he found himself intrigued by some of the effects involved. In the case of *Spasms*, the climactic sequence was largely based on a technique he used in *The Exorcist* a decade earlier.

Loosely based on the 1979 book *Death Bite*, about a venomous 20-foot snake called a taipan, that is accidentally unleashed on a California suburban community, the film version featured an over-the-top death scene in which actor Al Waxman is bitten by the deadly reptile, resulting in his face distorting wildly.

Smith had originally passed on the project after consulting with the producers about an *Altered States*-like bladder effect in which a character's arm swells up from a snake bite. He instead recommended Stephan Dupuis with whom he'd recently worked on *Scanners*, but the two ended up working on the project together. As Dupuis recalls, "Dick called and asked if I wanted to come over to Larchmont and work with him on making the stuff, so that's where I really got involved in working with him more than I did on *Scanners*. It was basically Dick, Carl Fullerton and I as the core group.

"I was essentially the assistant, and Carl was Dick Smith's secret weapon. He was the genius behind a lot of that stuff, because Carl was a fantastic sculptor, but he also did a lot of R&D and came up with a lot of different techniques, so Dick relied on him quite a bit. I've got to give Carl his laurels, because he really deserves it. I was basically the third cog, just doing what they were telling me to do and learning a lot about making bladders, sculpting wounds and so forth."

"I was a special makeup effects trainee," adds then-newcomer Linda Preston. "Dick's main assistant was Carl Fullerton, and his Canadian assistant was Stephan Dupuis, while my job was to fetch jars and gather supplies. I got to work with Dick for a couple of weeks and took lots of notes (which unfortunately I've lost), but he was very generous with his sharing of information. I remember we used to make blood from Karo syrup, which was mostly made from things you could buy at the grocery store!"

During an initial meeting, Smith met with director William Fruet and co-producer John Newton to discuss the Waxman attack, where they asked if he maybe had some kind of effect he had always wanted to do but never had a chance to implement. "It was kind of funny what happened then," Smith relates in an interview with *Cinefantastique*. "I gave them a half-angry lecture, telling them, 'You chaps don't understand, we makeup artists don't just have all these marvelous effects just kicking around in the back of our heads! We can't come up with a great idea on the spur of the moment, just like that; it takes a lot of hard work, a lot of thinking and experimentation, to come up with new innovations!'

"So here I am, giving them this whole pitch and as I'm telling them this, an idea comes to my mind, and I stop and tell them, 'You know, a funny thing just happened. I just got this wild idea!'"

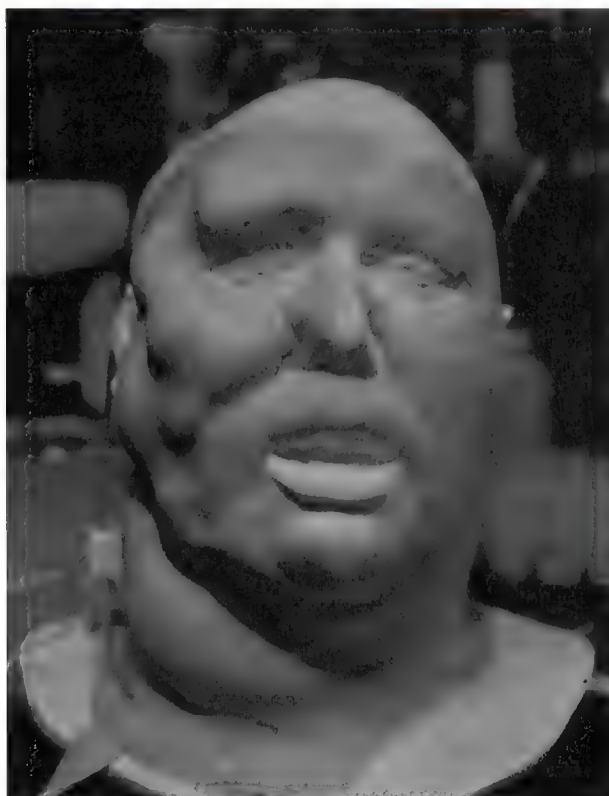
Smith had suddenly recalled an effect he had once used on *The Exorcist*, for a scene in which the words 'help me' rise up three-dimensionally on Linda Blair's stomach. The effect was realized by painting the foam latex appliance with a cleaning fluid called trichloroethane, which caused foam latex to instantly swell when it came into contact with the liquid.

"It practically explodes," Smith continues, "and because the reaction is so sudden, there's no way of slowing it down, so for *The Exorcist*, we filmed the sequence in reverse. As the fluid dried out, the letters slowly went down.

"I also remembered that two young California makeup artists, David Miller and Steve LaPorte, told me about their use of the chemical for a face-swelling effect a while ago. So as I'm talking, all these things start connecting. To me the trichloroethane was like a poison, corrupting the foam latex, and the similarity [to snake poison] immediately struck me. It's like a liquid-like 'venom' going in and causing swelling, and it has a different look from putting air bladders underneath a foam latex appliance, which has a kind of even, round swelling. This stuff looked a little more cancerous and diseased."

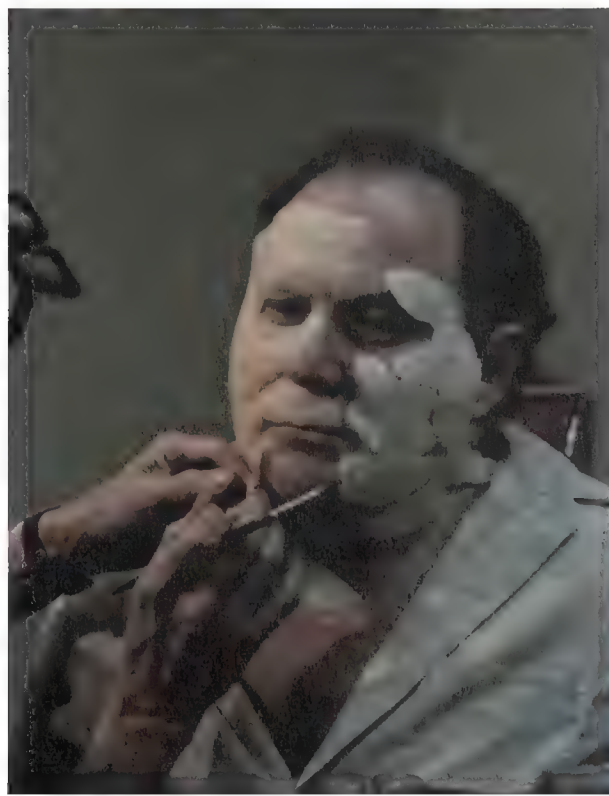
To demonstrate what he was talking about, Smith took the director and producer to his workshop and demonstrated the effect on a piece of foam latex. "Not only did it swell up, but where it was torn, it kind of opened like a rose. I wish coming up with every idea was that easy!"

Perhaps so, but when it came to putting that idea into practice, it turned out to be far more complicated than Smith anticipated. "We wanted to make his whole face into a horrible, lumpy mass with the bladders, which would leave us with a practical form to make the trichloroethane technique workable - we'd have enough substance for the chemical to attack. We made the most complicated bladders that we'd ever done, using eight different bladders with very involved shapes that covered most of his face.



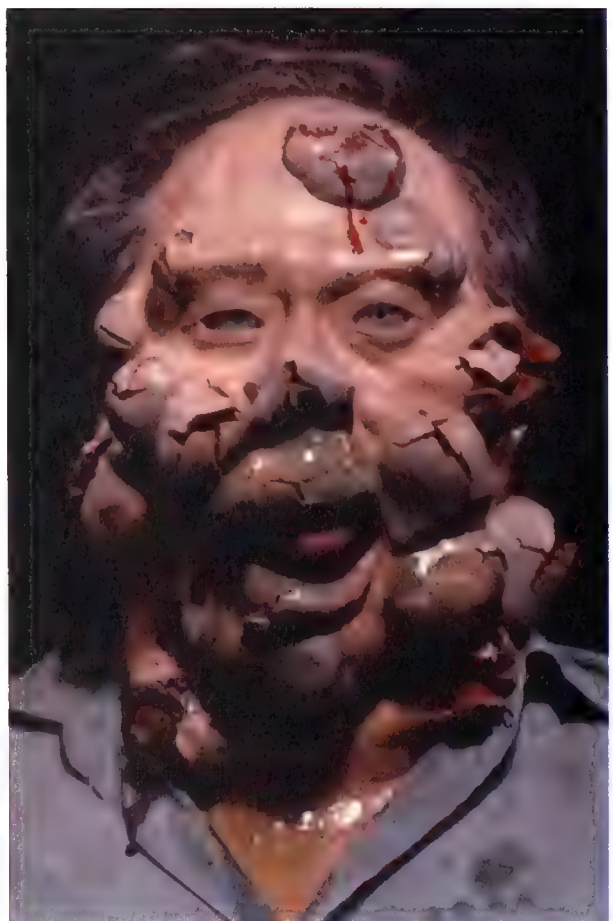
Above: Bladders are glued to the actor's life mask, covered with a foam appliance and inflated to sculpt a dummy head for the effect

Photos courtesy of David Smith



Above: Adding bladders and appliances to the actor

DICK SMITH: THE GODFATHER OF MAKEUP

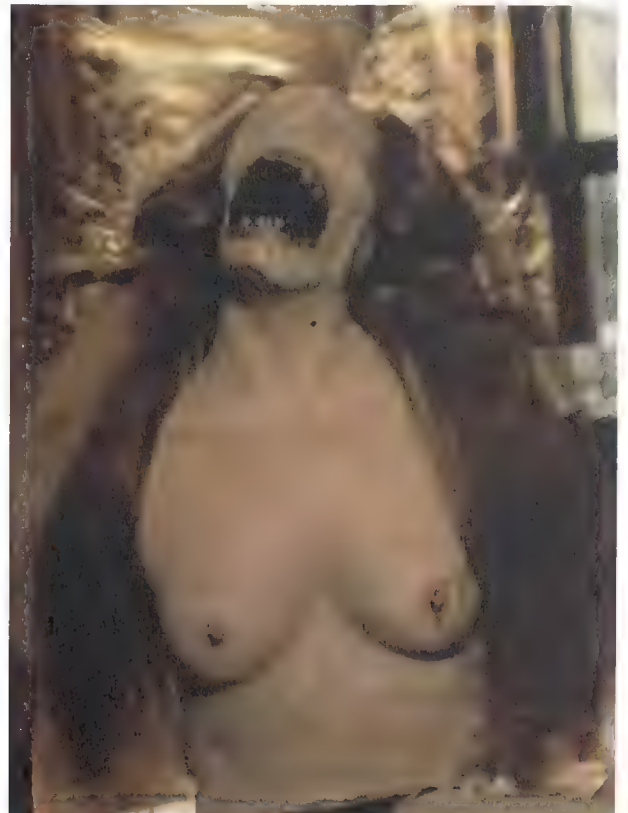


Top left: Laying clay into the dummy head negative mold to make a core, *Spasms* (1983)

Top right: Beginning the swelling effect test on dummy head

Bottom left: Completed puppet and equipment

Bottom right: Puppet head test with swelling caused by trichloroethylene pumped into it



Top left: Dummy head of Douglas Fairbanks Jr. made for *Ghost Story* (1981)

Top right: *Blow Out* (1981) dummy head

Bottom left: Foam rubber 'First Apparition' puppet, *Ghost Story* (1981)

Bottom right: Unused *Ghost Story* (1981) apparition puppet

Photos on this and facing page courtesy of David Smith

"I also got some good ideas from Rick Baker about working the cables for the tongue and eyeballs. The mechanism used for the eyeballs was based on Rick's experience in thrusting the snout forward in *An American Werewolf in London*."

As Dupuis recalls, testing the sequence out in New York was a terrifying proposition. "To me, it was nerve-wracking just to run the foam for it! Everything had to be perfect; the PH had to be perfect and the logbook and so forth. It was all so scientific. I remember I forgot to turn off the oven one time and burned up the appliances; that only happened once, so it was just one batch, but oh my God!"

Fullerton also admits a bit of reservation about the use of trichloroethane. "I would say a strong difficulty would have been working with a material that you didn't consider that friendly, meaning in terms of health. It's a de-greaser, and it's made to do exactly that, however it has a wonderful effect on foam latex, which is that it causes it to swell in an odd and unpredictable fashion, so it was a great solution to that problem."

"When I think about it," adds Dupuis, "I say, 'What the hell were we thinking?' We had our hands up to the elbows in that deadly chemical, but I think Dick was just trying to 'out-Dick' Dick Smith, with all kinds of crazy new innovations."

"We didn't want there to be any snafu on the day, so we tested and tested and tested this thing out in Dick's garden, just to make sure it would inflate the right way and so forth. It was pretty involved."

Fortunately, the early tests went well. "It was incredible," Smith remembers. "The whole face inflated in 10 to 20 seconds. It was so fast; you didn't see the eyes or tongue protrude. They were buried in a mass of swollen flesh, so when we did it in Canada, I had the tongue protrude and the eyes bulge first and then swelled up the face."

For the actual effect, Smith had designed a system that he would operate with Fullerton. Eight different bladders covered Waxman's face, each attached to its own air line. "We operated the thing like a flute," Smith explains, "so putting a finger over the hole would immediately go into the bladder. I 'played' four of the bladders, and Carl played the other four."

"Our big project was to 'blow up' Al Waxman," Preston continues. "Dick had done a similar makeup to the one he had previously done on William Hurt for *Altered States*, using a bladder under latex that he controlled with wires and pumped trichloroethane into the foam latex pieces. The effect was amazing: the solvent worked so quickly that we didn't have time to manipulate the bulging eyes and protruding tongue. The latex kept swelling, tearing and bursting open until it was a great mass of gore. We were thrilled."

Perhaps so, but not everything went according to plan. Waxman had gained a good deal of weight since the time the original face cast was taken. "It was a nightmare!" remembers Smith, who managed to extend the actor's sideburns to conceal the seams. And when one of the cables broke, Fullerton found himself getting a face full of toxic chemical. "You're always worried about cables," he confirms, "which I will say were rudimentary as far as fabrication or connection. We didn't have a separate expert doing all the rigging."

"With some jobs, you're fortunate enough to have a budget where you can hire a specialist in mechanical structures, but that didn't happen here; it was mostly Dick just figuring out how to rig the eyeballs and I think the head moved a little bit, because it was pinioned on some kind of universal joint that was worked with a very basic joystick coming out of the neck, so I don't remember it being terribly complicated."

"I'm doing my best to remember, but something of that nature was much more predictable, because foam latex will respond to 1-1-1 trichloroethylene as one would predict. I had never seen it not respond, so no matter how you effectively got the liquid on the foam latex, and in this case it was supposed to come from underneath it, and in between predetermined cut sections of the thick foam latex, in order for the wound or distressed areas to open cauliflower-like, if you can get the liquid in there, it's going to respond that way, so with injecting the foam latex with syringes of trichloroethylene, that's pretty predictable."

"What wasn't predictable, and I remember being quite frightened at the time, was a shot where Dick was under and behind the head, and I think I was near the camera."

"I was operating one of the syringes, or it might've been the eyes, in order to make sure they functioned the way we were hoping, because we didn't have any monitors to see anything, so I was standing near the lens of the camera and when this stuff began to squirt, some of it spewed out and got in my eye. I ran downstairs to flush my eyes out, not knowing what the result would be, and as far as I could tell, things were fine, but I had no idea; I'm just happy it wasn't acetone or methyl ethyl ketone. So, unpredictability? Yes, something can always change from what you hoped and thought would happen!"

Apart from Waxman's demise, Smith also contributed a number of elements to the film's slithery lead creature. According to special effects designer/producer Ray Mendez, in an interview with *Fangoria*, Smith "helped with formulas, types of rubber eyes, types of glue, and where to get materials. He was really an incredible person to have on the phone; very *important*."

GHOST STORY

Despite Smith's aversion to horror and violence, he found himself somewhat attracted to *Ghost Story*, adapted from Peter Straub's best-selling 1979 novel about a quartet of old friends with a shared secret in the past, who meet regularly over several decades to swap scary stories.

"I'm on the brink here, perhaps, in making these apparitions," Smith told *Cinefantastique* in a 1982 interview. "I realize they're very nasty and they're decayed, but I think that's legitimate. Everyone is frightened by a skull, and yet there is nothing intrinsically frightening about one. It's a beautiful piece of architecture. A bone isn't frightening; the engineering is marvelous. In fact, some of the forms in bones and skulls have aspects that are subtle and beautiful."

Ghost Story reunited Smith with director John Irvin, with whom he had worked recently. "Dick Smith, another legend on this film, did all the incredibly gruesome prosthetics," noted Irvin in the film's DVD commentary. "He worked with me on *The Dogs of War* with Christopher Walken, and he was without doubt a

legend. He was a master, and every film I've made since then which required prosthetics and special effects, I've always thought, 'How does it compare with the great Dick Smith?' Very few live up to that standard."

"There were a number of pieces that were shot for this movie," continues Lawrence Cohen, who wrote the screenplay, "scenes, images; sequences that just got cut out of the movie, or little remnants of them remain. When the audience in Boston first got a glimpse of this movie, I think they, in the long run, weren't scared by it in the conventional expectation way that *Psycho* scares one as a movie, and you hear people jump, or the very end of *Carrie* when the hand comes out of the ground. I think there was a sense that we still needed more of that, so Dick Smith went back and created more images. I can't remember whether the image of this girl, with no face [and] a naked figure, was a shock-nightmare image for one of the men, and I think we finally had too many of them, so that one went away."

The film was a demanding one for Alice Krige, whose previous acting experience hadn't prepared her for the rigors of wearing prosthetic makeup. "Perhaps the first thing I did when I came back after Christmas," recalls Krige, in a behind-the-scenes documentary for the *Ghost Story* DVD, "I arrived in New York and they sent me straight to Dick Smith, who lived within striking distance of New York, and had an enormous lab in the basement of his house.

"I'd had the life mask of my face done at Universal before Christmas, so I came back and had the body cast done, and Dick was wonderful. He loved what he did, and his basement was full of life masks of amazing actors and astonishing prosthetics; all these creations that he made through his working life, so it was an amazing experience for someone who had had nothing to do with this prior."

For *Ghost Story*, Smith assembled a relatively modest-sized team, starting with Carl Fullerton, whose involvement in *Altered States* had proved hugely important. "This was a smaller project," recalls Fullerton, "so I guess he felt it could be done with just the two of us, and I don't recall over the long haul anyone else being in the shop.

"There was a puppet — a manikin figure with

an operable mouth — and there was a modestly mechanical head that had to disintegrate in some fashion. There were originally going to be a few appliances, I think, one on a young boy, but that was nixed by the director, and then there was a dummy head that went on a body for Douglas Fairbanks Jr. I don't remember how long I was on that film with him, but I don't think it was a terribly long project like *Altered States* or *The Hunger* were."

One of the film's key effects involved the drowned corpse of Eva Galli (Krige), for which Smith paid a visit to the New York City Medical Examiner's Office to ensure his corpse would be reasonably authentic in appearance. "I found out that although there is a stage at which discoloration can occur in the capillaries," relates Smith in the CFQ interview, "it can range anywhere from a pink flush to a very deep purplish color, like a black and blue mark that's spread over the face. It can be in patches or it can be continuous. So John [Irvin] had seen the most extreme example of that particular phase."

Creating a realistic corpse was one thing; finding a way to make it disintegrate on cue was another. The complicated effect was pushed back to the very end of the shoot, leaving no margin for error. "We didn't get it until 4 p.m. on the last day of filming," Smith remembers, "on a wintry day with the light fading fast. This was virtually the last hour of the last day, and they decided to shoot it in the afternoon that they were wrapping up all the odds and ends they had not completed, because they were flying out that evening to Florida for some reason, so this was our last chance.

"There I was, trying to assemble this damn thing with these gelatin pieces, and the pins that were supposed to hold them, but the gelatin is just too weak, so it's like trying to pin a jellyfish; it's just sliding right off and not holding them in place. We tried everything, but it took a lot of time to get this whole head together and there's just no way to solve it, so I just made a decision, 'This is not going to work, and there's no point in fussing with it any further, because we're wasting valuable time, so we have to go back to square one. Let's take off these pieces and throw them away and we'll take the backup set and reinforce

it by the simple expedient of gluing a piece of Kleenex or something on the back side!' When we did that, it worked, the light was fading, and we had just one shot at it, but we got it done just in time. There was one boo-boo, but we could cover that, and the director could edit it out. The color was pretty yellow, but that's okay, we got it all done, even though that day was absolutely terrifying."

"If Dick said it was a bit problematic, I would say he was the master of understatement!" says Fullerton, picking up the story. "It was very low-tech compared to what's being done today, or even a fair amount of time after it was done. In my mind, that's always the better approach: the lower tech you can go, the better off you are, if it gives you what you are looking for. Rather than complicating things, you're simply adding other variables that could go wrong.

"So that said, this was a skull that had cabled pins underneath it going from the underside to the face side of the skull, and those pins were holding on the bits of decayed flesh. There was a liquid substance that was put in between the substrate skin and this supportive structure of the skull, and the pin was holding it in place, so when you pulled the pin out by the cable, the skin was supposed to slide down and away from camera leaving this gooey material on the skull. That was the gag, so to speak.

"The decaying flesh was made out of gelatin, and of course we had tested everything ad nauseum, but on the day we got to the location, for some reason, the pins... Well, I know exactly now, having been through it, that the gelatin had aged a bit and became weaker rather than tougher. So I'll say it became more friable and delicate, and the pins acted like a hot butter knife through the gelatin and when you placed them on, they wouldn't stay. They would slice the piece open, allowing it to fall away, so you could never stage it.

"I remember that day as though it was yesterday, because I had never seen the panic I saw on Dick's face until that time, but the problem was solved very quickly. We got on with the show, so to speak, but it was a reminder, as Rick Baker has often been quoted as saying, that you show up to set with a prototype and you know it's been tested and you know it

worked in the shop, but you have no idea whether it's going to completely do what you've seen it do in the past, so that always raises the level of anxiety in doing physical effects."

Not every effect made it into the film as intended, such as the moldering corpse seen when Fairbanks' character encounters Eva on a bridge. "Ah, I'm shaking my memory tree here," says Fullerton, "and I seem to recall that Dick had made an upper portion of that character. It was a full head mask and upper torso on an actress, and the reason I recall it, is because at the end of the day (meaning the shoot day), I think there was a problem with no hot water in the trailer, which was more than unfortunate for the actress in trying to clean her up.

"I recall Dick mentioning to me that he had words with the production manager for being so irresponsible in not making sure that the actress had warm water to take the makeup off with, because it was extensive and took quite a long time in the tub or the shower, and it was brutally cold, as I recall, those days we were on set."

Another apparition that never made the final cut was an eyeless (and topless) version of Eva with a mouthful of jagged and gaping teeth. "I remember it very well," claims Fullerton. "It didn't take long to get the shot and everyone seemed happy with it so why they didn't use it, I don't know."

In the end, Irvin cut the character after a round of preview screenings, feeling it didn't fit in with the aesthetics of the film's other effects. "That's an interesting observation," muses Fullerton, who puppeteered the apparition, "but I can't say whether I'm in agreement or not; I'd have to go back and look at the film and see where that might fit in.

"Certainly in today's world, it could be altered as much or as little with graphic overlays, but at the time, as you rightly point out, you either make the decision to use it or you don't. It's unfortunate, because it was a good effect and I thought it was an interesting apparition that we made for the film."

"Everyone who has ever seen the head or photos of it thought it was terrifying," noted Smith in the 1982 *Cinefantastique* piece. "Maybe they thought it was a cheat. Maybe they thought I had literally glued

something over someone's eyes and had them open their mouth. Possibly everyone was attuned to seeing decay, and this came out of left field. This is more of a nightmare than a corpse. Maybe the terror was diluted by people saying, 'Where did this come from?'"

Oddly enough, the character did appear some years later, albeit in altered form, for the 1999 remake of *House on Haunted Hill*. According to KNB co-founder Howard Berger, "As I recall, [director] Bill Malone loved that image of Dick's from *Ghost Story*, and he was curious how we could obtain it for *House on Haunted Hill*. I believe it was Greg Nicotero who reached out to Dick to see what his thoughts were and if he was willing to sell us the rights to use his original design."

Aside from the bigger set pieces in *Ghost Story*, a few additional items had to be produced at the last minute, for which Smith got in touch with Rick Baker for a bit of help. Baker, in turn, handed them off to assistant Steve Johnson to do. "Rick used to hand me off to Dick occasionally," claims Johnson, "like on *Videodrome* when Debbie Harry had to come in for a life cast. Originally in *Videodrome*, her character had a chest vagina like James Woods, so Dick had to do this life cast of her and he called Rick and said, 'I've got nobody to help me; can you send somebody out from your team?' so Rick came to me and said, 'Do you want to fly to New York overnight and help Dick Smith cast Debbie Harry naked?' This was at the height of her career, so I said, 'Oh my God, yes!'"

Looking back on the *Ghost Story* experience, Krige regards her work with Smith as one of the highlights. "I was so fortunate," she reflects, "I was introduced right at the beginning [of my career] to people at the top of their game, as good as it gets. I've been very fortunate throughout my career to work with many people who were masters, and Dick was one of them.

"The hallmark is, they think about you rather than themselves; they're making it easy and good and interesting for you and helping you so that everything we did was always brought back to the character, what we were trying to achieve with the character and the story. He was quite wonderful, and I have worked with many people who revere him as a pioneer and a master."

TOOTSIE

Smith had worked with Dustin Hoffman on several films over the years, beginning with *The Star Wagon* in 1966, but their all-too-brief collaboration on *Tootsie* turned out to be the final time. The script called for Hoffman's character to disguise himself as a woman, in order to land a role in a soap opera, but was he supposed to pass himself off as a convincing female, or would the audience be in on the joke? A subtle point, but also a deal breaker, as it turned out.

"When *Tootsie* came along," Smith recalls, "Dustin called me and the first thing we did was a test in New York. I put rubber lips on him to make him look more feminine, and I wanted to get him dentures, because Dustin's teeth were terrible, so I knew that would help. I think I made him some dentures later on, but we did this first test with wigs and so forth.

"And then there were script problems, so months passed, maybe almost a year, and *Tootsie* was still on the back burner, but Dustin had changed now. He was very fussy, very particular, very paranoid and very demanding. What I understood was, he was obviously concerned about looking like a woman, and he was going to have to be wearing a white nurse's outfit [in the original version of the film, which was going to be directed by Hal Ashby], which could be a big makeup problem.

"I was very concerned, because Dustin had a definite 5 o'clock shadow, which was very difficult to cover, and the makeup was liable to come off, so I was experimenting with products that women used on their varicose veins and things like that, which didn't rub off. We did some more tests out in Hollywood, and Dustin had a cinematographer now, who believed in telling (or showing) it like it is, which in other words was the worst possible lighting, like strong overhead lighting. Dustin looked like hell no matter what you did, and the wigs weren't too great either. In any case, he was not now communicating very much.

"To make a long story short, we did a second test out there, and we were making some improvements, but we were going to be shooting in a few months, so I was urging Dustin, 'You've got to make a decision; where do you want to go with this?' He said he

really didn't know, and then I found out he was having a test done with George Masters, who was a big number with stars for beauty. Then I realized he's not just a hair stylist; the guy also did makeup, so with that test, Masters was undoubtedly doing everything. I still hadn't heard anything, so it was a very behind-my-back situation.

"I called the office and asked to have Dustin or the director call me so I could ask what was cooking here. This went on for a couple of days with no reply, so I finally called the office and said, 'Look, I don't seem to be getting anywhere here, and no one is talking to me. I need to know by 6:00 today; if I don't hear from them today, consider me off the film!' So I was mad now. Of course I didn't hear anything, so I left, and I was very hurt, because I felt I'd been stabbed in the back and that sort of thing. Masters did an excellent job, but when it came to doing the film, which they did much later, he couldn't maintain the makeup consistently. He was using two layers of rubber mask greasepaint, and they also changed the costuming, so there was no white uniform. They finally fired Masters, who was getting \$3,000 a day, and put a New York makeup artist onto the film, who finished it."

That artist was Allen Weisinger, who as it turned out, had his own relationship with Smith going back quite a number of years. "When I took my journeyman's test to become a full [union] member," explains Weisinger, "Dick was the one who tested me. That was daunting, because he was a legend even back then. After prepping for this test, which is quite exhaustive - you have to do prosthetics as well as straight beauty so it's an all-day thing - it took months to prepare and have work ready for him to judge. Dick accepted my special effects work, but challenged me on some of the straight makeup and beauty makeup things, which surprised me, because it was all subjective, like, why did I use this particular lipstick? Well, because it was the most attractive.

"Anyway, Dick passed me, so I was happy about that. He was formidable, and arguably one of the most creative and profound people in the craft, and he helped us all achieve excellent work, but he was a difficult personality. He had his quirks, and I recognized very early that he and I would not make

good partners to work together, because my attitude towards perfection was a lot more forgiving than his was. In some instances, he was an outlier.

"I did one commercial with him, and I must say we had a friendly relationship, so he would call me if I had some equipment he needed, and I would give him anything I had because he was that way with everybody else. He would help anybody and give anybody information who asked, but I did a commercial with him, where he had created an animatronic head for a commercial shot that was locked off, meaning the camera was placed in one position and was not going to move, and we were prepping the head and I forget exactly what I was doing, but I was certain that the side that the camera could see was perfect and finished and everything was ready to go.

"Dick said, 'Allen, do you think we can start to shoot?' and I said yes, but he looked around the other side of the head that wasn't going to be seen and said, 'This isn't finished!' I said, 'But, Dick, the camera is not going to see the side of the head. It's locked off, take a look through the camera, this is all we are going to see!'

"He said, 'That doesn't matter, we have to be ready!' so he held everything up for another hour or so while we finished touching up the side that was not going to be in the picture, and I said to myself, 'This is bizarre!' The rest of the day went successfully, but I knew it wasn't going to be good for me to work with him, and that we would have differences."

Weisinger eventually became aware of Smith's involvement with *Tootsie*, but little more than that. "Dick felt he was let go for unfair reasons, but I can't be more specific than that, because he was never more specific and didn't go into exactly what happened. I could never get a straight answer either from him or from Dustin, who I had worked with on *Kramer Vs. Kramer*, but he just wouldn't discuss it, so the reason why Dick was let go has always been a mystery to me.

"After that, he called the people in New York, all of whom he knew, and said, 'Do me a favor, don't help this production out; I haven't been treated fairly!' so they called me, as they had called Carl Fullerton and

Bob Laden and I don't know who else, but we knew all about it.

"Several weeks passed and they called me back a second time, so I called Dick and said, 'Do you still feel we shouldn't participate in this?' He said, 'No, if you want to do it, go ahead and do it!' but as for the reason that Dick stopped working on the project, I still to this day do not know the truth."

Even so, Weisinger's involvement with the film seems to dovetail with some of Smith's own memories of the experience. "What happened was, I didn't immediately replace Dick," he recalls. "He was replaced by George Masters, I believe, who was primarily a hairstylist and obviously knew his way around makeup a little bit, but the problem that developed with him was, he couldn't consistently duplicate the work from day to day, so Dustin looked different each day, or was photographed differently. The results just weren't consistent, so ultimately they let Masters go and that's when they called me again. It was just a matter of technically applying more red-orange, which brings prosthetic coloring to life; otherwise it looks gray.

"The thing was, there were no appliances on Dustin; it was all done with lifts in the application of prosthetic makeup, which was dense and obscured whatever was underneath it. That was necessary because they had to hide his beard line, because even after he shaved as closely as he could, there was still a distinct shadow from where the beard was, so they had used Bill Tuttle's makeup for prosthetics over it, and when I came in, I didn't change that look.

"At that point, they had already shot some scenes, so I was just able to present a consistent product that would match the stuff that had been shot the day before, and that was my primary contribution. I can take no credit for the design of the makeup.

"I did do some work on Dustin's face when he played the man when he wasn't Dorothy, so I changed the eyebrows and made some other changes that they were very happy with, but when it came to putting it up for an Oscar, Columbia was loath to do it, because they were afraid that lawsuits would come in because I wasn't the creator of the look, and that was true, so I had no argument with that."

In contrast to Smith's earlier remarks, Weisinger believed Hoffman had little if any input in the final makeup. "I don't remember that," he maintains, "but I think he just accepted the look that resulted in the work. In fact, Dustin's main lament throughout the shooting of it, was he somehow saw this as a homage to his mother and was disappointed that he wasn't made to look pretty, that he couldn't achieve prettiness. He could achieve being a facsimile of a woman, but he wasn't the pretty woman that he envisioned in his mind, so I thought that was interesting.

"The one wrinkle that popped up that we weren't prepared for, or at least I wasn't, was that there were a number of days he was scheduled to be Dorothy, and they went way over. It was maybe double the amount of days he had to be in that get-up, and which we found involved the lifts we used for his eyebrows to pull his face up so he wasn't as craggy as he actually was. No matter how carefully and delicately you did it, it [the skin] is a very delicate organism and if you put the tabs - the parts that were attached to his skin with glue - in the same place every day, his skin would literally tear. So we had to change where the tabs were, but in such a way that the look wasn't radically different than the one they shot the day before, so that became a challenge. I think we succeeded in doing that without damaging his skin too badly, but it was a big worry."

Although *Tootsie* was ignored for Oscar consideration in terms of makeup, the film did go on to win a BAFTA. "The award wasn't just given to me," notes Weisinger, "it was given to the entire department of people that worked on the movie and I didn't question that. I was just happy to get that statuette.

"It was a watershed moment in my career, because the pressure was enormous, but it all worked out happily. I'll never forget going to the premiere of the movie, which was at the Ziegfeld in New York. My wife was with me, and when we walked out I said, 'I may not work much after this!' and I was distraught because I didn't find the movie very funny, but of course I was familiar with every gag in it. All I saw was a shortish, very Jewish-looking man strutting around, so I was too close to it. It all looked false to me, but then I heard people

murmuring about how wonderful everything was, which turned around my perception that it was a disaster, so I was obviously wrong."

While the full reasons for the falling-out between Smith and Hoffman may never be known, the scars certainly ran deep, as confirmed by Doug Drexler, who worked with Hoffman a few years later on *Dick Tracy*. "A few years earlier, he had run into an impasse with Dick over *Tootsie*," Drexler remembers. "I've never seen any of the tests he did for *Tootsie*, but Dick was always pretty sure of himself, so if he felt it was not right, he was going to say so.

"I can understand why these guys may have wanted to try somebody else and get a different take on it, and in some ways, it was probably a wise decision on their part. I don't know exactly what the mechanics of it were, but we did talk to Dustin about it, and they felt what they needed, Dick wasn't quite hitting. They needed somebody else to try it out, so that's where they went and Dick had his feelings hurt, and I don't know that they ever talked to each other again after that. I know that Dustin felt very bad about it, and it must've gone very deep."

"Sometimes I think I should have stuck it out or written Dustin a letter," Smith later reflected in an interview with *Cinefex*, "for old time's sake if nothing else, but I didn't. I'm still saddened by the way these circumstances created an impasse between Dustin and me."

A very important development came out of the *Tootsie* experience, which ultimately had a major effect on the makeup effects industry. "The experience I had trying to cover Dustin's beard was what made me jump," notes Smith, "and the light bulb went on in another fortunate happening. I was sent a sample of a new adhesive made for medical prosthetic use, by a prosthetician I had met at the one prosthetician's convention I had attended as an honored guest and demonstrator. I made a number of acquaintances there, and this guy in New York, remembering me after many years, sent me this sample, which was something called Pros-Aide. I found it was an acrylic emulsion that would mix wonderfully with ordinary artist's acrylic paint and make what I called PAX. It became the thing I could

have used over Dustin's beard, which I then used on a film I went to after that, which was *The Hunger*, where it was used in an emergency. The director pulled a fast one on me and had David Bowie grow a stubble beard before the scene where he started aging. Knowing that the director probably wouldn't change that for me, I went in prepared, with some PAX, which I used to cover the foam latex instead of rubber mask greasepaint so that I could paste the stubble over it. That led to the widespread use of PAX, which has done so many things since then. So how about serendipity? Serendipity Smith!"

1982

THE HUNGER

Based on Whitley Strieber's 1981 erotic horror novel, *The Hunger* followed Miriam Blaylock (Catherine Deneuve), a centuries-old vampire who shares the gift of immortality with her lovers, only to see them suddenly age dramatically in just a matter of hours. The film's required effects, which included a series of aging makeups on co-star David Bowie, an attic full of living-but-disintegrating mummies and the climactic demise of Miriam, were certainly all within Smith's wheelhouse. The problem was director Tony Scott kept moving the goalposts in terms of what was needed, even if that included gags that had never been done for film. "It was one of the most harrowing assignments ever," Smith told *Cinefantastique*. "There were several times during pre-production when I felt I was going to have a breakdown. I'd go storming out of the house just to get away from it all, so I wouldn't go bananas and tear something up in a rage of frustration."

Even so, there were aspects of the project that proved to be too tempting for Smith to pass up. "What was unusual, and what was so intriguing about this job," he claimed in the *CFQ* interview, "was the whole marvelous [aging] progression. It's one thing to get a 150-year-old to do, but to lead up to it with a whole series of character makeups was quite an extraordinary event."

With principal photography ramping up in the UK, Smith had about seven months to design, research and build everything in his Larchmont shop before it all had to be packed up and shipped off to London. While seven months may have seemed like an adequate amount of time in the beginning, it proved to be only *just* enough time to get everything done, with the addition of a week's filming overrun, which provided a last-minute bit of breathing room. When one is trying to figure out how exactly to create a group of mummies that are supposed to crumble on demand, every extra minute is precious.

In order to deal with the staggering workload, Smith put together a team of young artists, some of whom had previously worked on *Altered States* and others he thought showed promise. "Dick had an eye for picking talent, so we were all protégés of his in that sense," remembers Peter Montagna. "*The Hunger* was my very first movie, so I worked in the lab, sweeping and making molds and things like that, but it was a thrill in itself, being in that basement, where I used to look at books and magazines. I used to study those photos with a magnifying glass to see what was written on the bottles, but Dick was very open about what things were and how they worked. He told me to get a book and take notes, and at the end of the day, I would recount what I'd learned that day.

"What was interesting is I got to see Dick, not as a celebrity, but as a real person I actually got to work for and eat lunch with, and realize he was a guy like everybody else. If the sidewalk was full of snow, four or five of us would go out and shovel snow together and it would hit me: 'I'm shoveling snow with Dick Smith!' I would have paid *him* for the opportunity to be working with people like Carl Fullerton, Neal Martz, Kevin Haney and Dick's son David, and be part of that team.

"I think there were five of us working out of Dick's house in Larchmont. I took the train up there, and I couldn't sleep the previous night, because I had never been there before; we had only spoken by phone or correspondence. I was working as an apprentice at NBC at the time, but everybody was very kind and supportive and my boss said, 'Look, I know this is a tremendous opportunity for you, so by all means, go

work with Dick and when you come back, you'll pick up your apprenticeship where you left off!

"When I got to Dick's house on that first day, he introduced me to Carl and the other people there, and I was now in the same room I used to see in pictures, trying to read what was on the shelf with a magnifying glass to see what was in those bottles, so that was a life-changing moment for me."

Another newcomer was Doug Drexler, who had sent Smith a couple of work samples, including a *Planet of the Apes* character and an old age makeup. "This was about three months before *The Hunger*," notes Drexler, "and a month or two after my first call to him, so I guess timing is everything. It's funny, I was mixing up a batch of plaster when Dick called to ask if I wanted to work as an assistant on *The Hunger*, and by the time I got back to it, that block of plaster in the bottom of a bucket had solidified. I still have it to this day, because that was the moment my life solidified."

"I can't imagine a better job to start on than *The Hunger*, because it was old age, puppet heads and effects stuff like the crumbling mummy suits, so it was a really mind-blowing six months. And when you worked with Dick, it was like being part of the family, so you got to know Lyn, and everybody had lunch together in the dining room every day. It was a remarkable time. Most people's experiences with Dick were as a very serious-minded guy, but our relationship was based on a bit more silliness. He could be downright silly at times, and it could be pretty raucous, because all of us had a bawdy and loud sense of humor."

Smith began dividing up his team into the various areas that had to be covered. "The old age makeups were enough for Dick to worry about," claims Drexler, "but he also had to look in on all the other stuff, like the mold-making, the running of the appliances, the making of the mummy heads; he was aware of everything that went on, but everything artistic went through him."

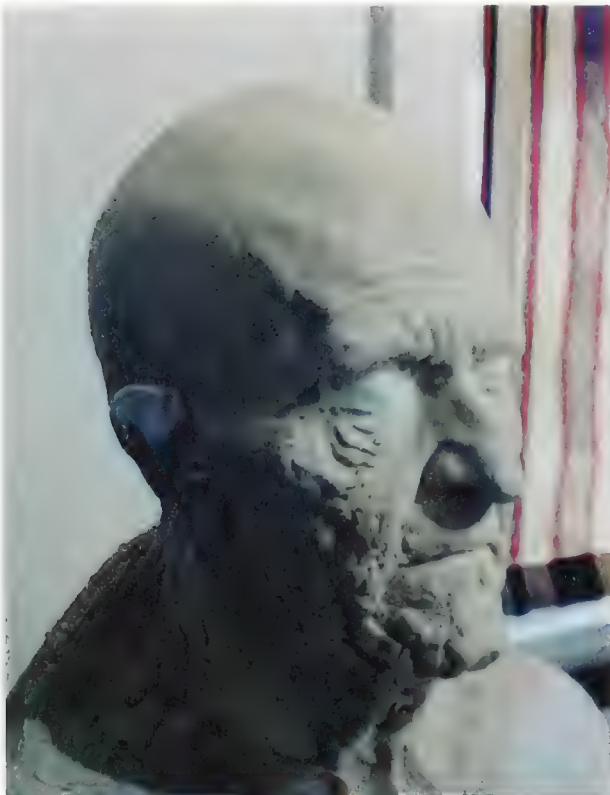
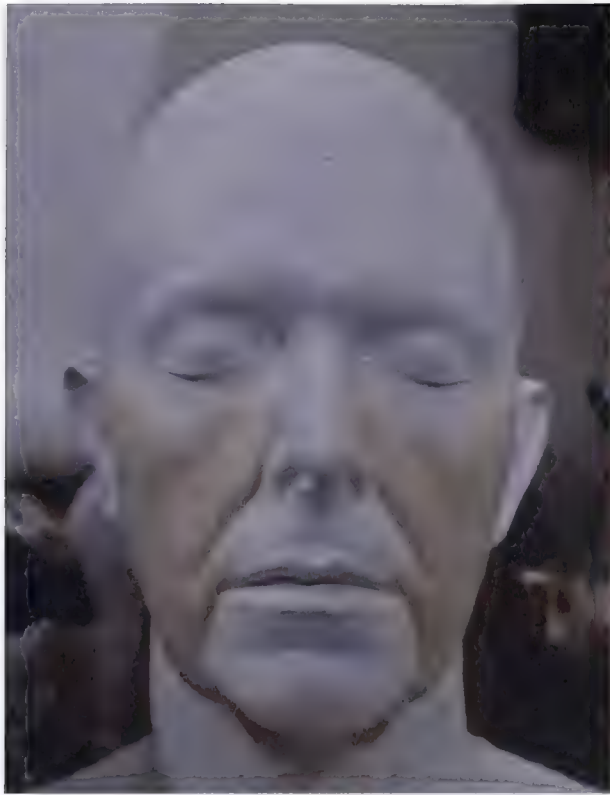
"If we were working on the mummy suits, that was mostly done by me, Carl, Kevin and David, although Carl felt a lot of that weight, and how could he not? It was a lot of responsibility and when we got started, as it is on a lot of these jobs, you don't have

any idea how you're going to do it. It was before the time that people were doing gigantic stuff, so this was a gigantic job for the time.

"The very first thing I worked on was with Peter Montagna. They had taken plaster bandage body casts of all the actors who were going to be mummies, and they had to be built into much stronger molds and cleaned up, sanded, smoothed on the inside, and then poured up into forms. That was probably the safest and best place for them to put us to start off with. In the beginning, we were mostly doing odd jobs, moving heavy molds around and stuff like that, then we moved on to making molds, and then I was heavily into running foam latex with David Smith, getting my hands dirty making mummy suits and things like that."

"I remember Carl was mostly in charge of sculpting the heads on the mummies and making the pullover masks, which he did a fantastic job on. There was a lot of reference from [the natural mummies of] Guadalajara for those mummies, but once we got the forms made, that's when me, Kevin, David and Carl all got together in the garage, putting spandex suits on the body forms, and building on them. We had rib cage appliances that were made for the tops of the hips and things like that, and then we just built stuff up by hand in the garage. We also built a big oven that you could get three or four suits in, still on the forms, with space heaters to cook the foam latex."

"Carl was a journeyman makeup artist who could do everything," continues Montagna. "He was a wonderful guy, very supportive and encouraging. We had Neal Martz, a mold-maker and sculptor, who was also an aspiring makeup FX guy. Doug Drexler was working in an art supply store, and showed an interest in makeup, but he really wasn't a makeup guy at that point. We also had Dick's son David, myself, and Kevin Haney. Of course, I wasn't going to start sculpting, because these guys were far superior to me as far as sculpting was concerned, so I was doing menial stuff. I was doing mold-making and doing a lot of different things, but Dick approached me and said, 'I want you to make the eyes for these effects heads!' I had shown him some eyes I had made, and I was very honored and proud that he asked me to do that, because it



From top left, clockwise: Facial pieces for the earliest stage of David Bowie's aging makeup in *The Hunger* (1983); intermediate stage sculpture (photos courtesy of David Smith); rough sculpt for stage #4 of the makeup (photo courtesy of Peter Montagna)



Top: Three phases of old age makeup for *The Hunger* (1983). Sculptures were done in No. 2 Roma plastilina

Bottom left: Number #5 stage (left) and #4 (right). Note real-life reference photos in the background

Bottom right: Stage #1, consisting of two foam latex facial pieces and aging stipple around the eyes and neck

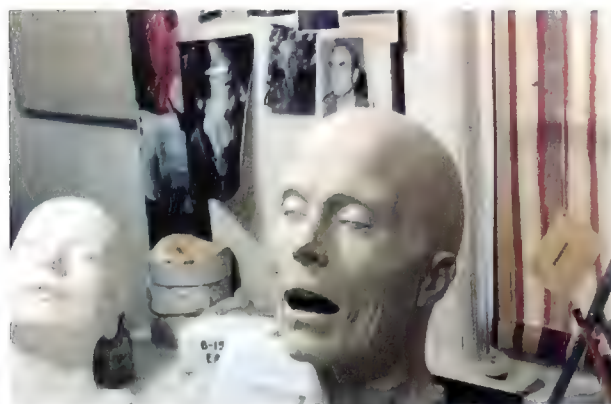
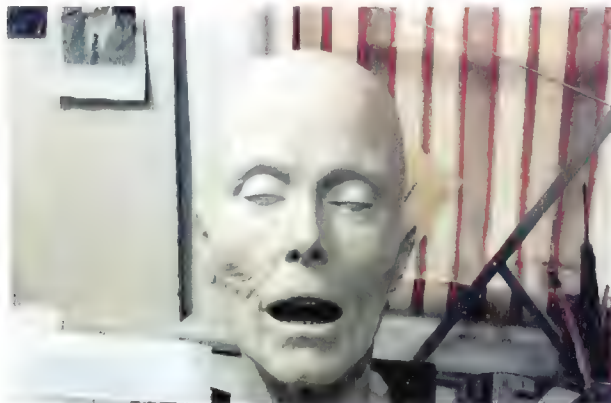
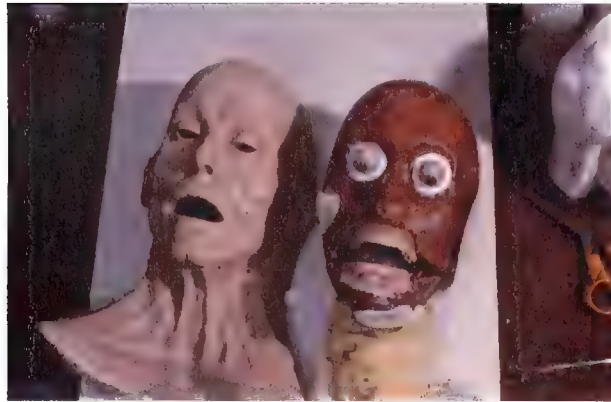


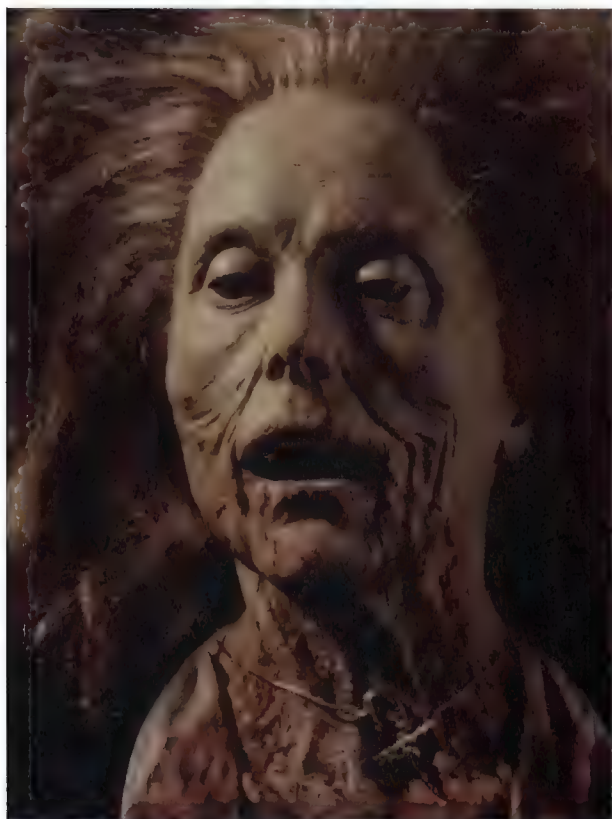


Stage #5 sculpture, *The Hunger* (1983)



A roughed-out stage #5 sculpture (note *Little Big Man* display piece in the foreground used for comparison)





This page, from top, clockwise: The finished rubber Miriam puppet head for *The Hunger* (1983) on Smith's table; touching up the Miriam puppet before shooting test footage; the completed Miriam head

Facing page, from top left, clockwise: Smith wanted a seamless foam latex bald cap, which was made by mold-maker Neal Martz; the outer mold; the core would be pulled out from the bald cap's inner core, leaving the seams on the inside, providing a seamless mold; old age molds (note age #65 markings); old age molds; sculpt for Miriam's desiccation; another view of the desiccation sculpt; rubber skin and mechanical under-skull for Miriam's desiccation effect

Photos on this and facing page courtesy of Peter Montagna



Top left: Shooting test footage of the Miriam puppet, *The Hunger* (1983)

Top right: Footage was shot in Smith's living room by his son, David

Middle left: The Miriam puppet head ready for test shoot

Middle right: Test footage was shot to show director and producers what could be done

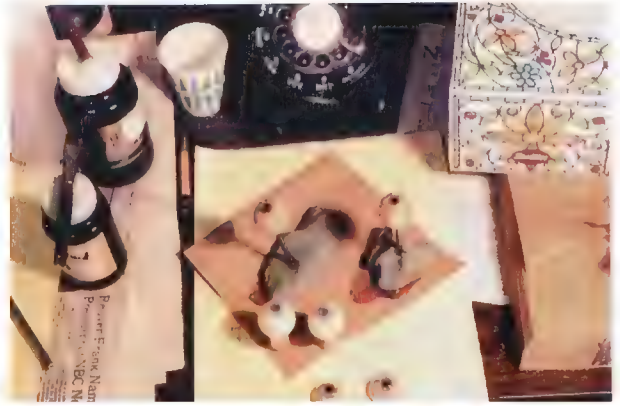
Bottom left: Smith inspects a finished mummy

Photos on this and facing page courtesy of Peter Montagna



From top left, clockwise: Finished mummy; Smith used photos of the Guanajuato mummies as reference; plaster head for an unused concept; close-up mummy, build supervised by Carl Fullerton, *The Hunger* (1983)

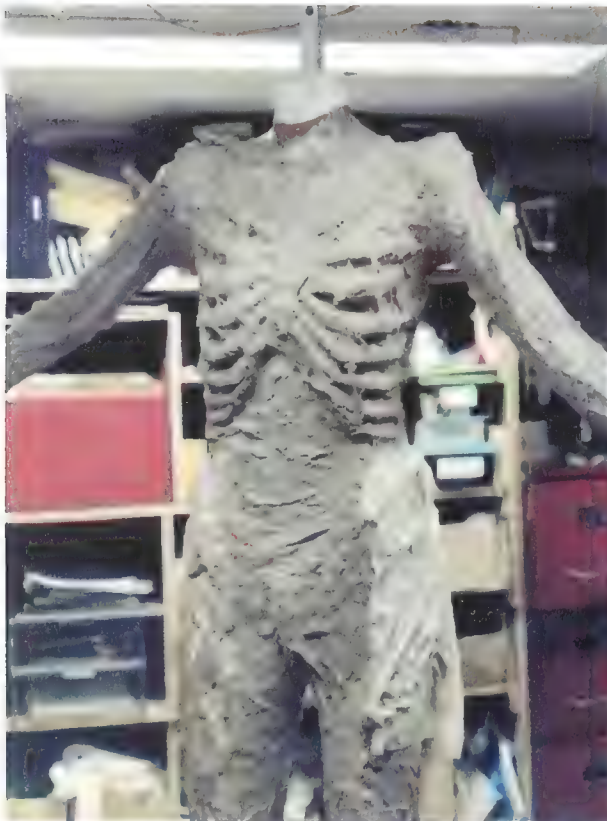
DICK SMITH: THE GODFATHER OF MAKEUP



From top left, clockwise: Another unused concept head from *The Hunger* (1983), possibly for Catherine Deneuve's mummification; eyeballs for the mummies were made by Peter Montagna; a stunt double or dummy mask; a roughed-out mummy head sculpted in water clay by Carl Fullerton



The mummy suits were made with spatulated foam rubber sculpted over a danskin leotard and baked in an oven, *The Hunger* (1983)



Top: Finished mummy leg in Smith's Larchmont workshop, *The Hunger* (1983)

Bottom row: Partially completed mummy sculpt, most likely by Fullerton, overseen by Smith

Photos courtesy of Peter Montagna

meant that he thought enough of me to ask.

"On the train ride home from Larchmont every day, I had an hour or so to reflect on what I had seen and learned that day, which I wrote down in my little makeup journal, because there was so much going on. The creative process was tremendous."

The last novice of the group was Neal Martz, who coincidentally had worked on *Spasms* (aka *Death Bite*), albeit in the special effects department. "I used to work for the Museum of Natural History in New York," Martz elaborates, "where I met a guy who was hired to do the snake for *Death Bite*, so I ended up working on this big snake. One day, this makeup artist was going to visit us, whose name was Dick Smith. I bought the *Dick Smith [Monster Make-Up] Handbook* when I was 12 or 13, so when I knew he was coming, I bought my copy for him to sign, which was a little dilapidated at that point.

"Anyway, we stayed in contact, and when he was going to do this movie, he asked if I wanted to do it, and that movie turned out to be *The Hunger*. He knew I made molds and had read his book, so he hired me, which was how I met Carl Fullerton. The first day we met, we were putting up shelves in Dick's garage. I think Kevin and Peter might have come in a day or two later, because we were still setting up the shelves, and it all went on from there.

"Once I got there, I showed Dick my portrait of John Lennon, so he could see I could sculpt. Although Dick did most of the sculpting himself, he let me do the shrinking legs. I started out doing hands, but because I didn't know anything about makeup sculpting, Dick got a bit frustrated and gave them to somebody else who knew more about makeup. Peter was just starting to sculpt, and Carl was already sculpting, but Dick did most of the sculpting himself, especially the appliances."

In addition to the fresh faces he enlisted for *The Hunger*, Smith brought back Kevin Haney and Carl Fullerton, both of whom were part of his team for *Altered States*. "I found myself in a very honored position on this film," claims Haney, "because I was up in the room with Dick while he sculpted all of the Bowie stuff. On some of the earlier work, he would hand me half a sculpture and say, 'Finish the other

side!' so that was crazy.

"It's interesting, because the first old David Bowie makeup was very different and caricaturish. It had a much different look to it, until Dick scaled it back. He came in one day and said, 'Kevin, you're going to learn something today: never be wedded to anything that you do!' and he took a wire, cut off the nose and chin, and completely redid it."

Fullerton had spent a good chunk of the past several months working on projects his former boss had recommended him for. "The wonderful thing that Dick had done by helping me get those particular jobs, was it made me a more valuable team player to him, because I learned how to solve problems, and collectively deal with a group of (hopefully) team players, as well as deal with directors and producers right on down the line. He really did put me through an apprenticeship of trial by fire, and I'm most grateful for that, because I never would have gotten that experience had he not done that for me."

Like Smith, Fullerton was an analytical problem-solver with a keen eye for detail, which made him the perfect choice to spearhead R&D on the crumbling mummies seen in the film's climactic sequence. "As we progressed on the early stages for that," Smith told *CFQ*, "I just backed out and let him [Fullerton] do the whole thing while I concentrated on the other problems. He did hundreds and hundreds of experiments, and it took up too much of my time to keep up with what he was doing. So I had to do my work, and he had his, and we divided it up that way.

"Originally, we thought of having an entire mummified figure crumbling like a falling building, but you can't have a material that's so weak it will crumble with a breath of wind, and yet still be strong enough to support its own weight and hold itself up in the first place. Trying to hit the happy medium made us limit our original objective."

With his team largely in place, Smith set to work on his showpiece for the film: a series of five progressively older aging makeups on David Bowie that would culminate in a 150-year-old version of the character.

Smith was already no stranger to extreme age makeups thanks to such projects as *Little Big Man* and *House of Dark Shadows*, but the challenge of

creating an ever-escalating series of makeups was intriguing. "Bowie's makeup doesn't look that much like Hoffman's," he noted in the CFQ interview, "but when you get that old, the best thing that you can do is have a guy virtually bald, and to have a lumpy, skull-like head. That immediately makes them similar. Then, obviously, you're going to have a droopy nose, a caved-in mouth and droopy eyelids, so all those things have a certain superficial similarity."

It wasn't just facial appliances that had to be created for Bowie; in fact, the actor had to be cast from head to toe. As Smith explained in a 1983 *Fangoria* interview, "Catherine Deneuve had to pick him up and carry him to the attic, when he is at age 150, so we had to create a life-size, lightweight dummy for this sequence.

"This dummy served a second purpose, in that I intended to alter parts of his body as well for the extreme old age. What we did was make a foam latex shoulder hump, a small belly, and leg appliances which went from his hips to his knees and covered his knees with bony kneecaps. These served a purpose, even though he was always fully clothed.

"His costume was a lightweight, summery suit that costume designer Milena Canonero helped in choosing; we discussed it very carefully. This was a fabric that would cling to his body reasonably well, so that when he's sitting, his legs, instead of looking like healthy, stocky legs — Bowie is a skier and has strong, muscular legs — his legs would give the appearance through the clothing of being bony and shriveled, so it did in fact add a subtle touch. The very large shoulder pad made him look stoop-shouldered, so these touches gave him a body profile that worked out well."

Creating the Bowie makeups turned out to be trickier than Smith anticipated. For one thing, he didn't have the time to do the kind of detailed sculptures he would have liked, and that problem was exacerbated by the inferior gypsum molds, which resulted in a further loss of detail. But the big surprise came with a call from the UK informing him that Tony Scott had instructed the actor to let his beard stubble grow. "To paste stubble or any beard over appliances is terribly difficult if you do it conventionally," Smith concedes.

"I immediately called the director and protested - if I had been on the spot, I would have talked him out of it in the first place - but I told Scott I didn't know if I could do the makeups so he could take close-ups. I said, 'Can't you work it into the plot so he shaves *before* he gets to the point where I have to put on the appliances?' and he said yes. But I worked out a way to get around this, and it's a good thing, because Scott never called me back. When I got over there, he told me he couldn't figure out a logical reason to have Bowie shave, so he didn't."

As previously mentioned, the solution came about thanks to the work Smith recently did trying to solve a similar problem with Hoffman on *Tootsie*. The result became a game-changer for the makeup effects business. Smith elaborates further: "I had done some early work with Dustin's makeup, which involved that problem - he was going to be in a white nurse's uniform originally - and I found a couple of promising things. One was a new medical adhesive, which I found was almost impossible to get off the skin. I combined it with artist's acrylic paint and found I could make a paint which was tremendously tenacious. In fact, not only did it work well for this purpose, but it worked so well as a makeup that I no longer used rubber mask grease as a makeup for appliances. This was better!"

"It was the first time Dick had used PAX," Montagna continues the story. "First of all, he wanted to find a substitute for rubber mask greasepaint, but he also needed to glue hair to the appliances on the Bowie makeups, so he came up with the idea of PAX. He had me mixing up all the PAX colors, and he had the formulas all written out, so I was weighing everything out on a gram scale. I said to him, 'Dick, how did you wind up with these ratios, 10.3 of burnt umber and 6.9 of this and that? They are so specific to a tenth of a gram, how could you possibly mix a color; how did you do that?' I couldn't understand how he did that.

"He said, 'Well, it's very simple, what I did was take all the colors I knew I was going to need to make flesh tones, and I weighed the tubes, and mixed my colors, and then I went back and re-weighed the tubes, and the difference was the amount of each

color that I used,' and I thought, 'Holy shit, that's brilliant!' I would never have thought to do that, but it was Dick thinking outside the box, which is what he did. It was such a simple approach, but it worked.

"We had another issue where Dick had spent all this time sculpting these beautiful old age appliances and the molds started to crack after the second or third run. Ultracal used to be like marble; it was a greenish color, and extremely hard, but through the years, either the gypsum or something else had changed in the way they made Ultracal 30, so the molds started developing these hairline fractures. You can imagine how distressed Dick was over this, because we had 30 runs of each appliance to make, and the molds were cracking after the second run, so rather than trying to re-sculpt everything, Dick came up with the idea of wrapping the molds in Silastic, which is used to make scenery and props. It's like a plastic sheet, and if you soak it in acetone, it becomes like wet felt and as it dries it gets hard again. What Dick did was take the Silastic and wrap all the exterior parts of the mold with it, so he was able to hold all the molds together so they wouldn't break; they were reinforced but they would also stay together. Once again, when confronted with a problem, Dick figured out a way to solve it. He was a huge problem-solver."

Another innovation that came about during that R&D process was a one-piece seamless bald cap. "Dick hired Neal Martz," relates Montagna, "who was an excellent sculptor and mold-maker, who studied with Richard Miller in New York, and Dick said, 'Listen, I have this idea, I always wanted to do a one-piece seamless bald cap. I wanted to do it on *Little Big Man* but I couldn't figure it out, so I just overlapped the front and back, but for this, I really want to try it.' Neal said, 'Okay, I can do that!'

"Dick said, 'What do you mean, you can do that? I haven't even discussed it with you!' and Neal said, 'I can do this,' and he came up with a one-piece outer mold with a collapsible core that folded in on itself like a Chinese puzzle. Once you put the mold together, you could inject foam rubber into it and then take the mold apart and there would be no seam on the bald cap."

"Dick wanted David Bowie's head to have no seams," continues Martz, "so I said I would give it a try and figured out a way to pull out the inside and leave the main part of the mold, the positive part; that was one piece, and the inside pulled out. Dick came downstairs and said, 'How about this?' and I said, 'Dick. I already did it!' Maybe it could have been done better, but we had to do this thing fast, so I did it in a day and it worked. The thing was, you had to be able to sculpt on it, so when you turned it upside down, you got the head form. That head form had to come apart, so when it's inside the mold, you could pull out the center and the side pieces. Dick was still trying to figure it out when I said, 'I got it, Dick; here you go!'"

"I remember when Neal finished it," says Montagna, "we all went down to see what he did, and we were all taking photos of it and Dick was just thrilled that Neal had realized his vision for this one-piece cap, so a lot of that was Neal's doing. I know Dick had discussed it with him, but it was Neal who actually executed and put it all together and it was a real breakthrough."

Even so, the stress was beginning to build up in the Larchmont workshop, leading to Smith needing to leave the house from time to time. "I can address that in two major ways," says Fullerton, whose own stress level was sky high, trying to figure out how to make the crumbling mummies work. "The first is, with Dick being there the sense of respect and adoration that all of us had for him, and his abilities, wouldn't allow a negative thought. If it did occur, it was a passing one, because he was a deity, if you'll excuse the expression, at least in my mind, so all problems would eventually be solved. That allowed me, I wouldn't say so much the confidence, but the ability to pursue any direction, because that's the most important thing he taught me at a young age: to really green-light or scattershot your thoughts and not limit your ability or imagination. The sky was the limit, so you should continue to experiment.

"But the negative part of that is while Dick could get out of the house just to keep from going crazy, I didn't have that freedom. I was stuck in the basement, where the feeling of obligation was

24-7, so you didn't feel you could really take a break and pull yourself away from the obligation and the ever-present sense of urgency to not only get things solved, but to get them done and to fabricate whatever needed to be done.

"I do remember Dick cutting the grass, just to get away for a short amount of time. We also — infrequently — went out to lunch, which was great, because we were all young and stupid, and cut-ups, so we had great fun at lunch when we could get away.

"But moving to the negative side, I can recall at least on one occasion thinking, 'I could be fired for this, but I'm going to go ahead and do it anyway because this is what my instincts tell me to do!' and that was the crumbling bodies. All kinds of methods were tried, and Dick was moving me by way of directive into a specific direction, none of which I personally felt — and I can't imagine he felt — that we were getting successful results from. At the same time, I was also experimenting with frothing, I'll call it plaster, and I remember him coming into the back of the shop at one point while I was continuing those experiments, which he had told me to stop and move away from and go in this particular direction.

"I am a person who listens (usually) to the words of another person when they are my superior, but the loophole here for me was something to do with, 'I'd like you to do these experiments first.' So he didn't exclude them [the experiments I was doing], but it was quite clear in what he was saying, because if anything, Dick at times could be overly politically correct. He didn't say, 'Definitely no' to this, but he made it clear by his tone of voice and his choice of vocabulary that he wanted me to move away from this specific direction. Well, I didn't do that. I did what he wanted first, and if I had some time, I would go back to that, which was frothing plaster, and that's what ultimately ended up working out.

"So, here's my point. I remember Dick coming to the back of the shop where I was working and doing these experiments, and really dressing me down for not following his orders. I explained to him that I *had* done what he directed me to do, but I also saw some promise in something else and pursued it, so in effect, I kind of had to stand up to him and very

gently say, 'This is working and the other is not!' and he was smart enough to realize that it was time to back up and reconsider and if we were getting results, we should go with the results we have in hand and put away what was not working. So the pressures were great."

Much of that pressure came from trying to find the right materials from which to construct the mummies. "We experimented with various rigid materials that could either be blown apart from the inside, or would crack and pull away," says Fullerton, "and I remember thinking at one point, 'This ain't going to work!' We had tried *everything* under the sun that we could think of, including some micro-balloons that Dick was using for something else. We also had an assortment of waxes and baking soda; this was basic kitchen chemistry — 'let's throw four or five things together!' — but, by God, it worked.

"The final ingredients ended up being wax, baking soda, micro-balloons and some very strong string that was frayed on the end, that was laid out in the mold. You would put the intrinsically weakened wax over the top of it, so it was a brittle but strong wax, and by the wax going in, it gave you your mold form in a distressed way, which looked good. We would have had to go back and distress it anyway, but this came out of the mold distressed, and when you took it out of the mold (which was a whole other complicated issue), you had all these strings going in so you could pull on it and it would appear — I hope — that it was crumbling and disintegrating from the inside out, or more like dust. The description in the script as I recall, was that the mummies turned to dust and crumbled and blew away, so that was the amorphous description we were given, and with a series of shots, hopefully we achieved some of that."

Adding to the later confusion about the materials that ended up being used was an article in *Cinefantastique* that claimed, "It took hundreds of experiments for Carl Fullerton to find just the right material. He finally stumbled across a batch of foam latex that had been improperly mixed by the manufacturer, with the result that it baked up weak, porous and crumbly. Fortunately, the manufacturer was able to reconstruct a formula and supply Smith

and Fullerton with all the foam they needed.”

Notes Smith, “This stuff was so delicate that you couldn’t extract these things from the molds without breaking them, so the molds had to be very special. The pieces were so crumbly that you had to handle them with kid gloves.”

Fullerton disagrees. “That reference is crossed, in the sense that all three of us may be talking about different things. At the time I remember reading that article and thinking, ‘I’m just going to be quiet about this one, but they’re mixing up the facts!’ I want to make sure I’m very clear on this point: I don’t remember any formulation of foam latex doing what he describes it doing. I do recall the process that we used to make some portions of the suits, and this was another thing that was a pain in the backside. We had to make a negative mold in order to be able to duplicate that in the crumbling material, that was both rigged to crumble on camera, and off-camera to crumble more, and then shoot the aftermath of that happening. I hope that makes sense.”

Once the mummies were finished, everything had to be carefully packed up and shipped off to Shepperton Studios. “My bowels just turned to water, just thinking about that!” groans Fullerton. “There were still some body parts that had to be fabricated, so we set up a small shop at Shepperton to continue the process, knowing full well that some of those items might not arrive in one piece. Looking back, I think only one item cracked, so I’ll say the packing was a splendid success.

“The body suits themselves were basically indestructible. You could carry them in a knapsack, so again I think we’re talking about two different things. One was the mostly hand-laid pieces that were sculpted and cast, and the body suits which the actors wore. And then you had the duplication of that actor, which was basically a prop that was placed on set and further deteriorated or destroyed on camera. It was those props for specific duplication of the actor in the bodysuit that were mostly fabricated in Larchmont and gingerly shipped to Shepperton Studios in England.”

Despite the pressure-cooker situation that Smith’s young team was working in, there were

occasional blasts of steam to lower that pressure.

“There was one time we had a bit of fun with some water clay and his toilet,” remembers Montagna. “Dick had a john in the lab downstairs in his basement, so we decided we were going to strategically place some water clay in his toilet and have some fun with him, because Dick is always so proper. So we placed that lump of clay in the bathroom and waited in the other room for Dick to come down and go into the bathroom.

“So Dick came down and goes into the restroom and we were all waiting and waiting and we heard nothing, and then the door opened and he came out and he saw us standing there and said, ‘Well, don’t look at me, I didn’t do that!’ We couldn’t get a rise out of him; he was too strait-laced.”

“We all used that bathroom, so it wasn’t so much meant for Dick as it was for David or anybody else who walked in there,” adds Martz, who turned out to be the sculptor in question. “I just had this clay in my hands, so I said, ‘Oh, let me twist it, that looks like a turd, let’s put it in the bathroom!’ I did the same thing in college once; you’ve got that brown clay in your hands, so all you gotta do is twirl it a little bit, so I put it on the floor in the bathroom in the arts section of the college just to see the reaction!”

With the build all but finished, Smith flew to the UK for his work to be shot by director Tony Scott. “Dick is an extraordinary character,” notes Scott on *The Hunger* DVD commentary. “Dick had this porcelain white skin, high cheek bones and a finger missing on his left hand, so he had four fingers rather than five, so when you were talking to Dick, you thought you were talking to one of the characters inside one of his movies. It was Dick Smith and Carl Fullerton - Dick was the boss and Carl was his assistant - they were the gods in terms of special makeup effects at this point in time.” Regarding the multiple makeup changes on Bowie: “Dick was fantastic in terms of the subtlety of what he did with the aging process,” says Scott. As for the mummies, “He did a brilliant job with the look of the prosthetics for these strange-looking creatures!”

Having left most of his crew back in the States, Smith hired British makeup artist Nick Dudman to

help pick up some of the slack. Dudman was just finishing *Return of the Jedi* with Stuart Freeborn, who told him he had been talking with Dick Smith. "We were just winding up," recalls Dudman, "and Stuart said Dick was in London at the moment doing a movie called *The Hunger*. He needed an assistant, so Stuart recommended me.

"I arranged to meet Dick the next day, so I drove down, overjoyed but fairly terrified, to where they were filming on location near the Thames. After finding the unit, I was taken to a set of rooms where Jane Royle, who was a makeup artist I knew, said, 'Oh, let's go find Dick!' I had seen pictures of Dick Smith, so I knew what he looked like, so when we got to set, I knew exactly who he was.

"Dick was really bouncy and friendly, and came straight over, saying, 'Great to meet you; do you want to see what we're doing?' He took me over to this middle-aged man sitting in a chair and said, 'This is David Bowie!' David was in one of the middle stages and said, 'Come and have a look at the makeup!' Dick explained various bits of it to me, and after we stepped off the set, he said, 'Great, so when you start, we can do this...'

"I said, 'I don't know how to do that. I've just studied this guy's face very closely, and there are things I don't understand how you did.' He looked at me and said, 'That's okay, I'll teach you!' He was returning to the States to prep a bunch of bodies with Carl Fullerton, who was still back in New York making these mummies for the finale, so Dick was going to leave me to do a cut throat on Catherine Deneuve, as well as another guy who gets gutted, so that's what I was hired to do.

"I also got to assist Dick with the David Bowie makeup. I was literally just pot-holding, but Dick being Dick, he didn't just ask me to pass him things; he told me what he was doing and why all the way through, and how these eyelids were the same ones as *Little Big Man*, because they were such a pig to make, so I kept the molds and never bothered to try and do them again!

"When Dick returned to the States, I was left with these neck pieces he made, which we rigged, and it was a lot of fun writhing around on the floor with Susan

Sarandon in a t-shirt. And when Dick came back with Carl to do the mummy sequence, we set up a little shop at Shepperton, and although they had already made some of the bodies, they brought over the molds for the rest, which was an incredibly complex process, because these mummy corpses crumbled to dust on touch. There were body suits for actors to wear, and then we had these crumbly dummy things, which were so delicate to make that you almost had to pour them up the day before you used them. They were wax filled with micro balloons and corrupted polyurethane foam that was so weak that you would touch it and it would fall apart, so it was really difficult to de-mold. The molds were Ultracal cases, but the insides weren't a single piece of silicone; it was endless layers, so they could be peeled off the thing like cabbage leaves when you'd cast it, because you couldn't de-mold it any other way.

"There were days when you would be de-molding these things on a table, being ever so careful, with cotton wool everywhere. At the very last minute, you would get an arm out, and I can remember Carl Fullerton standing there holding one part of it and me holding another and just as we'd finished, it just went 'poof' and turned to dust. We had just spent a day doing this, so it was really delicate stuff. And we were gluing little wires and strings on the inside so they could be pulled from within, so these mummies were able to just crumble on set. It was a real learning curve, because what they were doing was quite experimental, so I was just doing what I was told, but Dick was great and Carl was a lovely guy, so it was a fantastic learning curve. It was me and Carl and Verner Gresty, a friend of mine who we got in as an extra pair of hands. Dick's son David came over for a short period, but that was it, it was just us."

As far as fitting in with Smith and his team, "Dick is a forceful personality," claims Dudman. "He's very clear about what he wants, and for me in my position then - I was a very humble trainee - so my answer to anything was 'Yes sir!' Obviously Carl was a much more experienced makeup man, and had been involved in the processes that they were using for some time, and obviously had an opinion of his own about certain things. It was fascinating for me, because I'd just come off *Star Wars* [*Return of the*

Jedi], and I was suddenly surrounded by these people whose names I'd known and whose careers I was obviously well aware of. For me, as a young makeup assistant, it was a heck of an entry into the industry."

Dudman still remembers the day that the suits finally arrived in Shepperton. "It was a very Dick Smith operation: every single amount of everything had been pre-measured, pre-made and wrapped. The micro balloons, which were like little glass balls, were in little plastic bags, so we had all these little plastic bags full of white powder with '50 grams' written on them, and I was still finding them years and years later; in fact, my son Jack went into my workshop in Kendall probably ten years ago when we were clearing it out, and he said, 'I don't want to ask!' He had opened up an old cobweb-covered box and inside it were stacks of these little clear polythene packages, filled with white powder. He said, 'It isn't what I think it is, is it?' and I said, 'If it was, I would have retired years ago!' (because you were looking at millions), but I said, 'No, it's just ground glass.' So what we had been doing in this little shed at Shepperton was following the recipe that Dick and Carl had worked out, with I would say probably a 60 percent success rate. Every time you got something out and it was okay, it was put very *carefully* at the other end of the workshop where nobody would touch it. We would put a bit of tissue paper over them and carried them to set thinking, 'Oh God, no!' because they were so incredibly delicate."

Having worked with Freeborn, who was reportedly so secretive that he removed the labels from jars so that his assistants didn't know what they contained, Smith's willingness to share everything was a revelation. "That's why working with Dick was so fascinating, because not only was I meeting the great Dick Smith, which was a pretty whopping great honor anyway, it was also the fact that he would tell you stuff. I didn't have to trick him into telling me; he would just answer your questions. In fact, stopping him was really the problem!"

It was Smith, Dudman claims, who may have been responsible for Freeborn relaxing his viewpoint on sharing information in later years. "It's true, when I started working for him, jars were labeled in code,

or had 'Special Mixture #4' on them, so he was very secretive, but after I'd done two or three shows with him, he did start opening up, and certainly on the last couple of projects I worked on with him, he was sharing information like nobody's business.

"At that point, I had just worked with Dick, who instantly told everybody everything they wanted to know, so I think some of that rubbed off on Stuart, who began to realize there was no point in keeping things to yourself. He wasn't the only one in those days; people in makeup effects or even straight makeup, if they had a trick or a technique or a special material, you couldn't beat it out of them with a stick. They really believed that knowledge was power, or at least job security, so they didn't pass on trade secrets at all. That's what the industry was like, but it started to change, and I think Dick Smith was probably one of the first people within our world who changed it by saying, 'You don't lose by passing on knowledge; you *gain*!' I hope I've done that myself because it was a valuable lesson."

Another Smith protégé on *The Hunger* was John Caglione Jr., who came in to assist during the final days of filming. "I was doing my own work at the time," says Caglione, "but Dick needed some help for a few days, maybe a week of shooting with Bowie in New York, helping him put on the makeup, so I went in and helped him out. I think I put on the hand appliances while he was working on the face.

"Before Bowie walked in, Dick had a checklist of things that were all laid out that he wanted to do. I remember getting to the trailer early, pre-call, and Dick and I went over the process together and he explained what he would do and what he expected me to do and the timing of it all. Bowie was just incredible, and I just marveled not only at the whole application and the sculpture, which was second to none, but the thing that really blew me away was when Dick would put the stubble on the foam rubber at the end to create the stubble beard; the dexterity of the man to put all these hairs together in a group, and putting on the Matte 355 (which I think he invented), and then adding the glue and plopping the hair on, and every hair was perfectly placed. I've never seen anything like it.

"So I did the hands and helped Dick hold glue bottles and jumped ahead of him to clean his brushes and get him ready to go to set, and pack the kit and get everything in it. It's just what a good wing-man does, or tries to do, trying to keep up with him."

Foam technician Tom McLaughlin remembers visiting *The Hunger* set while in London working on another film. "I was there while Dick was making up David Bowie as his 85-year-old stage at that point. I walked into the makeup room and David was half-made up, so I was standing there with David Bowie and Dick Smith, and we had a good old time.

"Dick didn't like the Charmin ads on TV, which drove him crazy, so he kept ranting and raving about how insipid they were, and David's son Zowie [Duncan] was learning to play the violin at the time, which was driving David crazy."

For Smith, *The Hunger* turned out to be a somewhat mixed bag in terms of its makeup effects. "There is lots of back-lighting and side-lighting that helped the appliance makeups enormously," he notes in an interview with *CFQ*. "I was amazed that they even got some extremely tight close-ups, including one of Bowie's eyes and cheeks at age 75 that look absolutely real. What's more, Bowie was damn good in the old age stuff. I never quite expected that he'd be able to pull off acting 150 years old.

"We didn't have as many tries as we would have liked to have had on some of the effects. There was one shot in particular, a full-figure dummy of Catherine Deneuve, that was not well-photographed and not well-rigged.

"We had to engineer the shriveling legs, which were far more complicated than the shriveling arm we had to do for *Altered States*, so we used a plastic skeleton for the leg bone, and hollow foam latex legs connected and blended into a fiberglass hip. The legs were inflated like a balloon, and when two large vacuum motors removed the air, the legs simply shriveled up.

"When foam latex is sucked in like that, it tends to create long, even folds and pleats. We wanted something that looked a little more organic, so Carl Fullerton rigged a number of cables that would pull at portions of the foam latex in ways that would

prevent folds from forming.

"She was supposed to end up as some withered, horrible thing, but my concept was that she wouldn't wind up looking like one of the mummies of Guanajuato. Those are human beings who have gotten old, but she's another creature altogether, and I felt that she should be as monstrous and evil-looking a thing as possible.

"She had two globs where the eyes were, no nose, no lips, but her teeth were still there. She had this toothy, snarling, skull-like look, yet it's not really a skull. My idea was that this would burst forth and it would then decompose further and get *really* ancient.

"[Tony] Scott wanted a tight close-up on one eye, and then to see the eye undergo changes - wrinkles appearing around the eye, the eye getting bloodshot and so forth - but most of these things were just not possible, particularly in the limited time that we had."

Despite the relatively limited time frame, Smith decided to come up with a new technique for Miriam's disintegration. "I didn't want to use bladders," he explained in a 1983 *Fangoria* interview. "That effect has been used so much now that I felt I wanted something new that would give it a different look. Mechanical heads are based on the principle of having a rigid skull-like structure containing the effects mechanism with a hinged jaw and so forth, covered by a flexible skin. The skin is affected by the mechanical movements inside.

"I decided what would be an interesting variation would be, instead of using a rigid material for the skull, to make a flexible material that would support the shape of the head, but in itself could be deformed inward. We could also use bladders, so you could have it both ways; you could have the skull cave in an area, and you could also have it expand out with bladders. I thought that by careful manipulation, one could get the effect of a head appearing almost as if it was seen in a Mylar mirror, where it has a sort of rippling effect, an effect which heretofore could only be done optically, but we literally did it."

Smith created a flexible skull from a urethane rubber that was used in different thicknesses for

different areas of the skull. The back of the head was thick and rigid, while the forehead, cheeks and jaw area were thinner, which allowed them to be pulled inward by cables inside the skull.

A second skull was then built to reflect more advanced decay, and Smith had intended to build a device that would create a segue between the two heads, but Scott wasn't all that interested in shooting the transition, especially with so little time remaining. "In the number one head," Smith noted, "I concentrated on the cheekbone area. There were not only distortions of the skull and some bladder effects, but I also had a cheekbone protruding out. I planned that we could go in on a tight shot on that cheekbone as it bulged out, and then we could dissolve to the similar area on the number two head, which also had a protruding cheekbone. But on the more shriveled number two head, the cheekbone action stretched out the wrinkled skin to such an extent that it almost eliminated the wrinkles from that area to make it appear very much like the cheekbone area on the number one head. I felt that by allowing the cheekbone to retract back into position, you would see the wrinkles appearing. I thought that was a pretty neat segue, but we never shot it."

Smith was also disappointed in the way the first distorting head was shot. "We did a test here [in Larchmont] when we completed it," he elaborates in the 1983 *Fangoria* interview, "and we were absolutely delighted with the results. It was realistic and very believable; it could turn 180 degrees from side to side, it could thrash around, and the mouth moved and so forth. And when the head distorted, it was quite shocking.

"However, when we came to film it, Tony did not do all the things I would have hoped. He became fascinated by over-cranking the camera to slow down the action. The trouble was, on many of the shots we took, the actor was slowed down to the point where you weren't aware that the face was changing. It made it far too subtle, and we could not speed up the mechanical action more to match the over-cranking.

"Tony and I argued about this, and on the second

day of shooting, after we had seen the rushes, I was able to get him to do some takes at normal speed."

Blaylock's gruesome demise was actually quite different from another effect that Smith had pitched Scott early on. "Perhaps it's just as well we didn't do it that way," he claimed in that *Fangoria* interview, "because subsequently there have been a couple of films that use the same approach, as in *Cat People*. What I'm referring to is the idea of having a sudden break-through in the face. After Catherine Deneuve hits the floor and goes into her Saint Vitus' dance, I wanted to see Catherine's beautiful face suddenly split open and the real demon inside, in a sense, emerge. I wanted something to symbolize the horror. I thought the shock of seeing something like this breakthrough would have been marvelous and also appropriate."

Like many Smith projects, *The Hunger* would end up being influential for many years to come. Nearly four decades later, sculptor Joey Orosco claims the film was hugely instrumental in the aging makeups he sculpted for actor Zachary Quinto on the 2019 AMC mini-series *NOS4A2*. And Rob Burman recalls an early visit by Smith to Burman Studios not long after the film was finished. "I think when someone like Dick came to California," he notes, "everybody wanted his time, but I remember one instance I was working at my dad's [Tom Burman] when Dick came in. It was just after *The Hunger*, and he brought a Catherine Deneuve head with him, so he was showing my dad how he made it work, with all the cables and strings behind it. I remember them sharing that, and Dick used to send my dad faxes of his processes: how he made PAX or how he mixed a gelatin formula. I still wish I had all of them, but they were on the old thermal fax paper, so they turned black!"

Luckily, a few other artifacts managed to survive in better condition. "I was fortunate enough to acquire some of those molds from *The Hunger*," claims Montagna. "I got a call from Dick one day saying, 'Listen, I'm liquidating a lot of stuff; is there anything you want?' I said, 'To tell you the truth, I wouldn't mind having some of those David Bowie molds from *The Hunger*, that would mean something

to me, because I worked on it.'

"Dick said, 'Come on up and take them!'" He gave me some of the extreme old age molds, which I still have. I also have a lot of really great pictures of the sculpture, and to this day, I don't think anybody has done anything quite as good!"

THE WORLD ACCORDING TO GARP

Smith turned down a number of jobs over the years that he considered no-win situations. "It was too short a schedule or too low a budget; those are common things, or an impossible makeup where they say, 'I want them to look exactly like so-and-so!' but you can't do that, it's impossible. There's one case in my mind, involving a very fine actor, where they wanted to cast him for a part in which he has to begin the story as a teenager at age 18 or under.

"The guy turned out to be Robin Williams, who had an old man's face, with a jutting jaw and narrow lips and so forth, so there was no way in my mind to make him look believable as a teenager. I said, 'I won't do it; I cannot make him look convincing as a teenager! He's got a face that lends itself to age, not to youth.' This was one of the first things Robin Williams did on film, and Bob Laden ended up doing it. To me, it's all right and you can get by with it, but I wouldn't put my name on it. I won't take a job where I didn't have sufficient time to do a good job."

CREEPSHOW

Smith's long-time relationship with actor Hal Holbrook resulted in a visit to the Pittsburgh set of director George Romero's *Creepshow*. As Tom Savini recalled in an interview with Fangoria, "Hal Holbrook became a good buddy; he wrote a letter to Dick Smith about our stuff. Then Dick Smith called and said he'd like to visit; we picked him up at the airport in the morning and he left that night. We showed him around, and he showed us photos of his stuff in *Ghost Story* and *Death Bite*, great stuff!"

Savini later heard from Carl Fullerton that Smith

had said some nice things about what he'd seen on the *Creepshow* set. "That was very encouraging. Dick is like everybody's teacher, and if he likes your work, it's like getting a good grade; very satisfying."

1983

THE DARK CRYSTAL

If you were a sci-fi or fantasy geek growing up in the seventies and eighties, it would be fascinating to think about Dick Smith teaming up with Muppet creator Jim Henson. Both men were innovators, who weren't afraid to think outside the box, and their combined DNA was definitely a big part of that generation's most unforgettable films.

Henson had recently been experimenting with soft foam heads for the 1972 TV special, *The Muppet Musicians of Bremen* and was interested in Smith's work with latex materials, so perhaps a meeting was inevitable. A one-line entry in Henson's journal, better known as 'The Red Book,' dated 7/7/1973 simply read 'Meet Dick Smith - lunch with girls.' What it referred to, was Henson travelling to Larchmont along with puppet-builder Bonnie Erickson, who had been carving their characters out of foam and was presumably only too happy to explore easier options.

It's not unreasonable to assume that meeting proved useful to Henson and his team, because when development began on *The Dark Crystal*, he arranged for Smith to teach a seminar at Henson HQ in New York.

"There were two things going on [at Henson's] at the time," notes foam latex supervisor Tom McLaughlin, who had been exchanging information with Smith for years. "They were in the middle of *The Muppet Show*, where they found the character of Miss Piggy was becoming a star. The character had been hand-carved out of huge blocks of poly foam, and after the first one, they found that none of the duplicates they carved looked the same. Someone was carving them out by hand with a pair of small cuticle scissors, so their thumb and finger had grooves in them from those scissors. At that point, I was called in, and with the help of Dick's seminar, we

learned how to cast her head in foam latex. They also had *The Dark Crystal* on the cards, which Jim wanted to do in foam, because they were some of the most involved castings that Henson's had ever done."

One of the artists in attendance was creature design/fabrication supervisor Timothy Clarke. "I was working on *The Dark Crystal* at the time," he recalls, "but Jim had met Dick at some point before I came on board in '78, so he invited Dick to come in and do a workshop for us about working with foam latex. I think he came in for a week, maybe longer, showing us how to sculpt, make molds and cast in foam latex. We then took those concepts and applied it to the idea of making hand puppets and creatures for *Dark Crystal*."

"While Dick was there, I was already sculpting the hands for the Mystics, and I didn't take a cast of his hand, but I did photograph it as a reference, because he had lost his ring finger on his left hand, so that's how it came about. Because the Mystics had three fingers, I asked him if I could take photographs to use as a point of reference and he said yes. He was great to work with, and incredibly open and giving about the entire process."

"Before Dick, the whole way of making foam latex and working with it was kind of kept a trade secret, so Dick's attitude had a big influence, because I thought, 'Here's this guy willingly telling us how to do all this stuff, which was supposed to be very secretive.' He had the right attitude about fostering the creative process and teaching people, and I was really impressed by how open he was."

One would think there might be some hesitation in approaching Smith about his hand, but Clarke says it wasn't a problem. "He was very relaxed about everything," he claims. "He totally understood artists and the creative process and being open about everything, so I just said, 'Look, I have to build this three-fingered creature; do you mind if I take a photograph of your hand for reference?' and he said, 'No, go right ahead!'"

"And I hadn't known this but after I posted it on the *Dark Crystal* website on Facebook, Tom McLaughlin said, 'It was also used as a reference for the Gelfling hands!' so I wasn't the only one. I'm sure that [job] ended up using Tom's foam latex, because Tom made

a lot of advances in the development of the process of creating foam latex. He advanced it quite a lot in being able to make it more consistent and a much easier process to reproduce high-quality consistently."

"Miss Piggy was one of the first puppets to be changed from a carved, soft foam head to foam latex. I think Statler and Waldorf came after that, because the problem was consistently creating their heads over and over again in urethane and sculpting them so they would be exactly the same. With soft urethane foam, hand-snipping it with scissors and finishing it on a belt sander was incredibly painstaking work, and getting the same curves and shape each time was very difficult, so that's when they said, 'Look, we need to switch over to foam latex!'"

"Frank Oz never liked the foam latex version of Miss Piggy as much as the hand-carved ones. He said it had less movement and was a little more restrictive. It took a lot of back and forth, and I think Lyle Conway sculpted the final one so it would fit Frank's hand properly and he was able to manipulate it."

"Like I said, it's an amazing history of trading of information, and it had a big influence on me, because I thought, Dick was right: what's the point of concealing this information so it doesn't get passed on? Unfortunately, now, everything is changing to CGI anyway, so I'm sure a lot of these practical effects are going to get lost."

"We were also using bladders in the puppets for *Dark Crystal*, as well as cable controls, which I don't know if Dick had ever done. He may have, but I don't think so. Jim himself was very open about sharing information with people, and at times I can remember people in the workshop saying, 'Jim, why are you bringing Steven Spielberg and George Lucas in here? They're going to steal everything we're doing or developing!' but Jim was never concerned about that. He just said, 'Don't worry about it, we'll always be doing stuff better than anybody else!'"

As it turned out, that workshop was Clarke's only opportunity to talk to Smith. "I got to see him while he was there, which must have been a little bit longer than a week, and he worked closely with Tom on how to use the material and explaining how to mold it. And of course Tom went on to make his own

advances in working with the material, so I think Tom and Dick probably went back and forth quite a bit on changes in technique.

"But as far as I know, except for maybe stop-motion animation, I think *Dark Crystal* was the first time foam latex was used to create puppets. Dick immediately saw the advantages of how much added expression you could create, rather than putting appliances on somebody's face, because facial movement is very limited to the opening and movement of your jaw, basically, so when he saw how expressive the characters were, he was really into it. I think a lot of that information got passed on to Rick Baker, who ended up doing a lot of special effects hand puppet monsters, so it's amazing, the different connections that were made."

And speaking of connections, it was Smith who reportedly helped introduce Henson to Stuart Freeborn. Designer/doll maker Wendy Midener, who worked on the early versions of Jen and Kira, spent time helping Freeborn with the Yoda puppet for *The Empire Strikes Back* and in return, the usually secretive Freeborn shared some of his techniques for using foam latex.

"It was Dick who suggested Jim meet Stuart Freeborn when he went to England to work on *The Muppet Show*," confirms Clarke. "By then, we were up and running on *The Dark Crystal* in New York, and by the early summer, the entire workshop moved to Hampstead in London. In the spring of '79, we moved some of the production to Elstree Studios, and Stuart was there working on Yoda. Tom McLaughlin, who ran the foam for all the characters on *Dark Crystal* and ran the foam shop in New York and London, also worked on Yoda, Jabba the Hutt and all kinds of stuff for the *Star Wars* films."

Freeborn has a slightly different take on events, although it's entirely possible that Henson's New York and London shops may have been semi-autonomous at the time. "They were coming to me a lot in the early days," he claims, "because they didn't really know how to do foam rubber when they started using it to make creatures. Before that, they would shape a chunk of Styrofoam and cut it up, but of course it would wear out after a while, or things

would happen to it, so somebody would have to sit down and make a brand-new puppet that had to look the same, but it was very difficult to do it that way.

"I was working at Elstree Studios at the time, and Henson had a big section of it, so I was introduced to everybody, because I heard about them so much. They said, 'We know what you've done with foam rubber; would you please teach us?' They explained that when they made their puppets like Miss Piggy, they had to keep making new ones, which was difficult.

"Dick Smith had written to tell me about it, because they weren't too far from where he lived in New York, so he went along and tried to explain foam rubber to them, but somehow, they never really got into it. Maybe they did some, but this group didn't really know how to use it.

"I said, 'I thought Dick Smith had already advised you on all of this!' and they said, 'Well, no, it hadn't got to us [in the UK]; that was a different section of the company!' I didn't know they were split up like that, but I was working on something else at the time, and they said, 'We'd like you to work on our next film and do some makeups for us, and maybe at the same time you can give us some of your know-how on creature-making.' That was fun to do, because they were a nice bunch, and Jim was a great guy. I loved getting to know him, as well as his buddy Frank Oz. So when I was talking to [producer] Gary Kurtz about Yoda and how they were going to operate it, I said, 'I'm not going to have time to operate it myself, because I've already got so much to do, so I'd like to get somebody else to operate it.'

"He asked who I would suggest, and I said, 'Well, I only know one person who's really that good and it's Frank Oz, but whether or not we can steal him from Henson's, I don't know!' Kurtz said he would give it a try and we got him, so I created the mechanisms for Yoda and taught him how to use them and Frank provided the voice as well, so that solved two problems: the voice and somebody I could rely on, who was experienced in puppeteering."

Smith and Henson maintained their relationship after *The Dark Crystal*. In 1985, after reading about Henson's work on *Labyrinth*, Smith asked if he could share some of the new mechanical and radio-

control technology in his upcoming special effects makeup course. "I hear that your use of mechanical instrumentation is breaking new ground," he said to his friend. "It may interest you to know that Fozzy Bear was an important inspiration eight years ago in the development of makeup 'change-o-heads.' I told Rick Baker about the use of syringes as pistons to work Fozzy's ears. That led Rick to experiment with syringes. Some of the man-to-wolf puppets have employed them, but more important [sic] they inspired a new effect concept."

AMADEUS

In a letter to young makeup artist Bart Mixon in September of 1982, Smith noted,

“

I AM NOT PLANNING ANY LARGE JOBS IN THE FORESEEABLE FUTURE. THE NEXT JOB MAY SIMPLY BE ONE OLD AGE MAKEUP IN A FILM IN EUROPE NEXT SPRING.

”

An understatement if ever there was one.

It's probably safe to say that *Amadeus* was a career highlight for most of the people who worked on it, Dick Smith included. Director Milos Forman's lavish adaptation of Peter Shaffer's stage play about the life of Mozart, retroactively seen through the envious eyes of fellow composer Antonio Salieri, called for actor F. Murray Abraham to be aged several decades for the 'present-day' framing device. While makeup/wig designer Paul LeBlanc handled the overall film, Smith was hired to design and apply the aging makeup on Abraham.

"That was the sweetest job I ever had," remembers Smith. "It was only that one makeup, and

I could do whatever I wanted, and I had all the time I needed. I think I spent about four weeks doing all the preparation, and then went over to Prague to do the makeup tests. I then went back home and packed up and finalized things, returning to Prague, where I worked for about three more weeks on it while they shot all that stuff.

"It was nice, because for the first time in many years, I did *everything*. I made the molds, did all the sculpture, every little detail I did myself, with no assistants. That was a joy in many ways, because after all these years, with practically every project, I had to have assistants in my shop and this one was such that I could do all of the work myself. I could make all the molds; I didn't have to give out any orders, just do my work, in which I'm very proficient, every aspect of it, and have total control. No one could goof up and if there was a goof, it was me. If I made a mistake, it was my own fault, so there was a great deal of security, having it all under your control. You didn't have to worry about somebody doing something stupid, and as I say I wasn't rushed, so it was very peaceful, it was very nice, no pressure; boy, I'd love to get another job like that!

"I also used the occasion to experiment; it was good to try something new, and because I was disappointed in the molds on *The Hunger*, which lost a lot of detail from those carefully sculpted pieces, I was determined to use an epoxy mold on this one for the major pieces, so that was a big success.

"*Little Big Man* was all done with Epoxical, but the trouble was, I tried using it on other jobs and got distortions and problems, so I just wasn't using it quite right. On *Little Big Man*, it was beginner's luck, but it didn't seem to be surefire, and I didn't have time to experiment with it and test it out fully, to make sure it worked properly, so I was always under the gun, but this time I think I gambled on it.

"There was one other little thing that was a novelty in a way, which is that I used my own forehead in the Salieri makeup. Instead of sculpting it, I stuck my own forehead in there, so that worked out really well. I've always used pieces of myself, or drew inspiration from my own aging process; in fact, I once counted the various ways in which my physical

forms or character have been employed. I used a cast of my foot in *The Heretic*, the wattles in my neck on Max von Sydow in *The Exorcist*; and my left hand was a model for the Gelfling on *The Dark Crystal*. I've copied my liver spots, of course, and now my forehead was in *Amadeus*, so I am a man of parts."

Abraham was also fitted with a set of contact lenses to complete the illusion. "Eyes that look very old," Smith noted in an interview with *Cinefex*, "have a fatty deposit around the border of the iris called *arcus senilis*; something that is more obvious on dark eyes than it is on light ones. Generally, it looks like a pale, blue-gray ring that overlaps the brown and softens that sharp edge. So, to make the eyes look much older than they are, we get contacts that have been painted up with that blue-gray ring. It softens the eye without being terribly obvious."

Smith initially met with producer Saul Zaentz and director Milos Forman in New York, and that meeting was the beginning of what turned out to be a hugely rewarding film experience. "I think I may have shown them the David Bowie makeups from *The Hunger* and they agreed I should do it. They really left it up to me, and I don't think they were too concerned, because no one knew exactly what Salieri looked like, so it was all about making Murray Abraham look believably old.

"As I say, I wasn't rushed, so I did a test on Murray here [in New York], and at one point, they wanted me to do a screen test in Prague, so I flew over there and did a screen test, which was successful. I came back, finished a few things, and stocked up and flew back.

"What was lovely was that even though it was a four-hour makeup, it really wasn't rushed. We started at about six in the morning, which meant getting up a little bit early but not bad at all, because no one came and bugged us. One of the curses of this job is that people are constantly rushing you, but no one bugged us, and they made the film schedule accordingly. Murray would show up on set at 10:30 and we would finish at five or six, which was a reasonable hour, and then we cleaned him up, so it was a long day, but not bad at all. I think I only worked for a total of three weeks, but after two weeks or so, they had to do some other stuff, and I

had a week's vacation in London at their expense. And then I came back and finished up, so it wasn't a long, onerous experience."

For the older version of Salieri, the actor's entire face apart from his nose was covered in prosthetics. "When I was doing Murray Abraham's old Salieri," Smith continues, "as I mentioned before, it occurred to me that his forehead is actually about the same size and shape as mine, and I have a fair amount of wrinkles, so what I did was to wrinkle up my forehead and make a mold of it and, by a technical process, transformed it into an old age forehead, which fit Murray perfectly and worked great."

Smith may have been confident about his makeup, but there was a bit of early trepidation for cinematographer Miroslav í during the first full makeup test in Prague. "I was just starting to put the appliances on Murray," he related to *Cinefex*, "when Ondřícek came in for a few minutes to say hello. When you first do an appliance makeup, the natural foam latex is very pale, and the contrast with the living skin that remains exposed is so great that the pieces look totally foreign and inhuman.

"I asked Ondřícek if he had ever seen this type of makeup done before, and he said, 'Oh, yes, I have.' I asked him on what film and he mentioned the title, and I remembered thinking at the time that the aging makeup on it had been pretty poor, in my opinion. Anyway, he left after a while, and I continued working."

What followed over the next several hours was related to Smith by gaffer Dickie Quinlan, an old friend and colleague. "Shortly after he left the makeup room, Ondřícek ran into Dickie in the hall - very worried - and said, 'The makeup is not going to work.' Dickie tried to reassure him that everything would be fine, but Ondřícek said, 'No, I don't think so.'

"A half hour or so later, he popped in again to see how I was doing; of course, I was still early in the makeup, and he left a few minutes later without saying much. This continued a couple more times during the first three hours, and apparently after each visit, he came out expressing great doubts about the makeup. But he didn't come in during the last hour when I was putting on the color and blending it all in, and everything was coming to life."

When Smith finally finished, he and Abraham left the makeup room and walked to the stage together. "Ondříček saw us coming, and I could see that he was staring with great intensity at Murray as he approached in full costume and makeup. Ondříček ran ahead of him onto the set - which was all lit - and motioned where he wanted Murray to stand. He got behind the camera and looked through the viewfinder; and after a moment or two, he turned around to where I was standing and blew me a kiss."

The collaboration between makeup artist and actor was a unique one. "When I worked with F. Murray Abraham on *Amadeus*," chuckles Smith, "he reminded me that we had worked together before, and I couldn't remember it. He was a mechanic in *The Sunshine Boys*."

"Dick Smith is the best makeup man in the world!" declared Abraham in an interview for *The Secrets of Dick Smith*. "When we would start working in the morning, I would get up at 4:00 and get to the studio at 4:30 and we would work on the makeup for four and a half hours."

"As much preparation as I had made for the old man and the voice and the gestures and so on, the fact is, that after sitting for four and a half hours at that hour of the morning, you were kind of tired and slow [anyway]. I also had lenses in my eyes, which every once in a while had to be removed and my eyes had to be sprayed with stuff, so that the pain which was always there when I was working would not be too much, but once I looked into a mirror at my face, I felt like it was completely convincing. All I had to do was believe this guy, and it was not hard. I'm not denigrating my work; I'm a very proud actor, but with a man like Dick Smith there and the words of Peter Schaffer, and the fact that you can hear the music accompanying the words, what more can you ask for?"

The feeling was definitely mutual. "Murray Abraham did such an incredible, magical job of acting that old character," claims Smith, "that it truly brought my makeup to life. I think without that, I don't think I would have got an Oscar."

The scenes with an elderly Salieri confessing his sins to a priest in the asylum were shot at the beginning of production. As LeBlanc remembers, "Dick was on it first, because he was hired only to do

Salieri, while I was hired to do everybody else. He was busy getting the bald pate ready for F. Murray Abraham, and then we did the whole picture and Dick was not with us. He came back to do F. Murray when he needed to. Dick only worked on the picture for about two months and then he went back to New York. I think Murray started in February and finished at the end of March. I had to make up the priest, who worked with old Salieri maybe five to ten days."

"I had to see what he was doing with the older Salieri and then I did the younger version of his older character. Dick was basically in charge of Salieri, so I had to follow what he was doing."

"We had two different makeup rooms, so I had the large room and Dick had the smaller one. He came into the large room one day and saw the wig and he said he had never seen wigs like that since the old days of Hollywood, so I guess they were good. There were the side pieces and only, like, ten hairs on top of his head."

If there was one unfortunate footnote to the *Amadeus* shoot, it was the lighting. Ondříček may have felt the Salieri makeup was acceptable, but he was literally shooting in candlelight, which hardly showed things off to their best advantage. "There were dozens of candles around the place," Smith explained in an interview with *Cinefex*, "and it affected my work considerably. I had originally done the makeup in all kinds of cool colors, as well as browns, ochers and magenta, but it was like shooting through a filter: nothing but the warm colors would register at all. Consequently, the makeup was reduced to a simple, warm palette."

Amadeus was a critical success, and it wasn't long after the film's release when it soon became apparent that the film was being well received. "I think we both knew," claims LeBlanc. "I remember talking to Dick when we were both at Bob Kelly's in New York about it."

"Oh, here's an *Amadeus* story," adds sculptor George Engel, who was part of Smith's team on *Starman* at the time. "Doug Drexler and I were working in the basement, and it was a rainy day and Dick went into the city. He was there with us in the morning and said, 'I'm going into the city for a screening,' so he comes back later in the afternoon and says to us, 'Well,

it's quite a good film, and very arty, but I don't see it being very successful,' but it ended up being huge. I saw it something like six times in the movies because I loved it so much. And the makeup was stunning."

Amadeus ultimately earned eleven Oscar nominations, winning eight, including a best actor award for Abraham and best makeup Oscars for Smith and LeBlanc. "I would say at least 50% of the reason I won the Academy Award," notes Abraham, "was because of Dick Smith's makeup."

"I didn't know it was being considered," claims LeBlanc, "so I didn't do a speech, nor did Dick, because neither one of us was in town in Los Angeles. We didn't do it that way then. It's not the same now. There was a meeting to decide which movies were contenders, and another meeting to decide which three they wanted to keep. And then there was a meeting where you chose the final three contenders and another where you chose the one, so there was something like five meetings altogether."

In the end, both Smith and LeBlanc were nominated for their work on the film, and it was off to the Oscars. "There were only two people invited per film," says LeBlanc, "so Dick was there with his wife and Rick Baker [nominated that year for *Greystoke*] was there."

"We were eventually standing in front of the multitude, which was around 30,000 people. As soon as we won, there was no more thinking about what I was going to say or do; we just ran on to the stage. Dick was wonderful; he wrote me a note the next day and said, 'Paul, if it wasn't for the wig, I know I wouldn't have an Oscar!'"

For those who didn't get to see it on live television, here is Smith's acceptance speech: "I've been a makeup artist for 40 years; years full of excitement and happiness and many friends, and this moment is just the greatest of that time. I'm very grateful for it, and especially to Murray Abraham, whose genius brought my Old Salieri makeup to such glorious life. Paul and I are especially honored, because we know how extraordinary the creations of Rick Baker and Mike Westmore were, and we're proud to be their colleagues. Paul did all the other makeups besides the Salieri one, and [to LeBlanc] please say your words. Thank you very much."

LeBlanc: "I just want to say thank you to Tom Sterenberg for introducing me to Saul Zantz, who introduced me to Milos Forman, who introduced me to Wolfgang Amadeus Mozart. Thank you!"

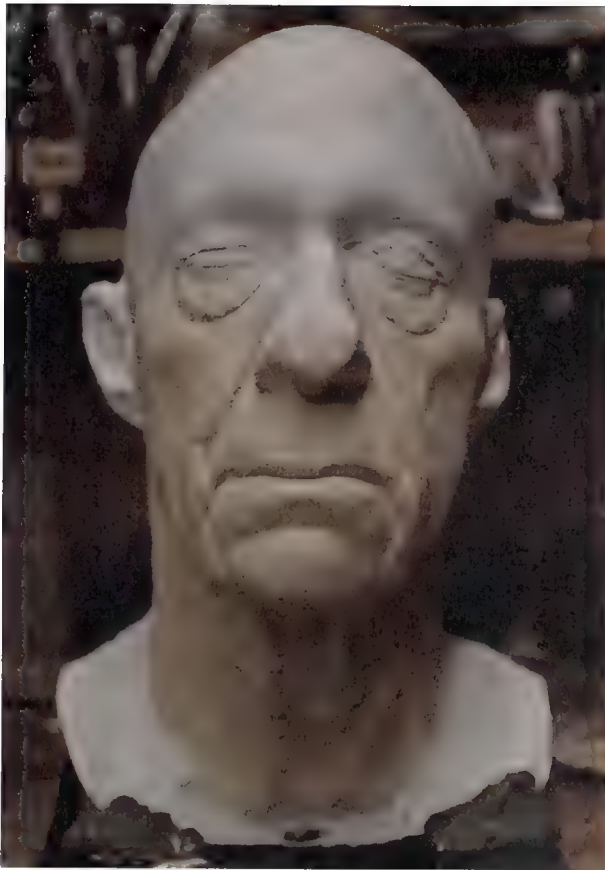
Reflecting on the experience, Smith claimed an Oscar win often required a bit of luck, as well as the quality of material on offer. "You have to have a good vehicle," he explains, "and a makeup that is obviously makeup. Too subtle and too unnoticed is no good, so it's got to stand out and obviously *Amadeus* was a very popular film and Murray is excellent in it. He runs the gamut of emotions, which are there on his face, so it was the ideal showcase for a makeup, for me or for anyone; to have the actor in and out of makeup, back-and-forth, so you can't miss it."

"So that was lucky, and the other thing was luck in the sense that I didn't have anyone else competing in the same category. Rick [Baker] was certainly as deserving as I was for *Greystoke*, but it was not humans, it was animals, and even though his aging of the old father ape was a gorgeous job, and certainly as creative as my makeup for *Amadeus*, it didn't have the emotional impact that a human being does. So I was lucky in that sense as far as winning is concerned, that I wasn't pitted against somebody else like that. If he had done a great aging makeup, it would have really been a tough call."

Baker offers his own take in *Metamorphosis*. "Dick was my idol and my mentor, and should have had many more Academy Awards," he reflects. "I was so worried, because we were nominated against each other, and I thought, 'Oh my God, if I win, I don't know how I'm going to act.' Fortunately, I didn't."

Adds Michael Westmore, a fellow nominee that year for 2010, "I knew when I was up against Dick Smith for *Amadeus*, I was only there for dessert!"

Luck or not, Smith still considers the Salieri makeup one of the best in his career. "I'm very happy with it, and it's totally believable, more so really, than *Little Big Man*, which is good in certain ways but this one is the result of all my experience. I designed it very simply, structurally, and I was a fanatic about detail. I duplicated Murray's pock marks and skin texture very faithfully, which lent an excellent note of realism. The coloring was done very carefully, and



From top left, clockwise: Smith's Salieri sculpture on Abraham's life mask for *Amadeus* (1984); applying the forehead piece, which was taken from a cast of Smith's own forehead; applying the facial pieces

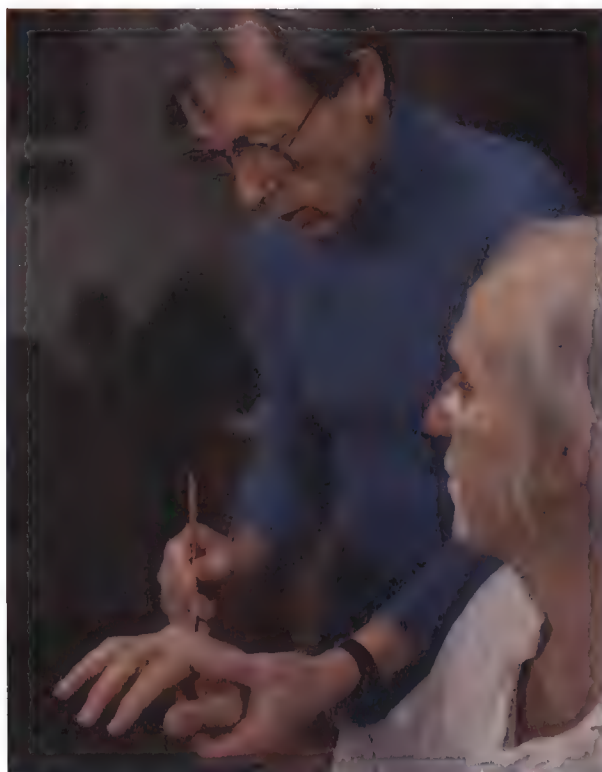


Top: F. Murray Abraham in his finished Salieri makeup

Above: Smith applied the four-hour makeup 20 times for the film

Right: Touching up Abraham's hands

Amadeus photos copyright ©1983, The Saul Zaentz Company



by this time I had developed my PAX paint formula.”

Another postscript to the *Amadeus* story.

At Smith’s memorial service in August of 2014, Academy governor Leonard Engelman brought a letter to read from Abraham:

“

IT IS NO COINCIDENCE THAT SO MANY ACADEMY AWARD WINNERS WERE MADE UP BY DICK. HE WAS PART OF EACH OF THOSE PERFORMERS. HE WAS AN AUTHENTIC GENIUS, BUT HE WAS ALSO KIND, SUPERSENSITIVE, EXTREMELY GENEROUS, AND THE MOST EXASPERATING AND DEMANDING MAN I’VE EVER KNOWN, MOSTLY OF HIMSELF. HE WAS TOUGH AS NAILS AND A PUSHOVER AT THE SAME TIME. I REALLY LOVED HIM.

”

Abraham confirmed those thoughts many years later in the unlikelyst of venues. “I was helping Howard Berger on an episode of *The Orville*,” remembers Gerry Quist, “which was this crazy spaceship show, and Murray Abraham came in to play a character. He was only with us for a day, but I was in the makeup trailer working on somebody else, and Murray Abraham was in the chair next to me, so I was privy to a conversation going on. Because we were in a room full of makeup people, it was easy to get him talking about Dick Smith.

“Murray had known Dick from *The Sunshine Boys* and they ended up together again on *Amadeus*, where Dick had to apply that makeup maybe 20 times, so it wasn’t a one-and-done kind of thing. It was a big deal, and Murray made an observation. There’s a danger when you’ve done a makeup four or five times, but you’re still looking at doing it another 15 or 20 times; it’s easy to fall into a routine, but that’s not the way Dick was wired. He was a

perfectionist, who had to create that character by hand every single day, and in Murray’s own words, ‘Dick Smith was always very hard on himself.’”

THE COTTON CLUB

After finishing *Amadeus*, Smith took on a much smaller job with *The Cotton Club*. For Francis Ford Coppola’s lavish gangster film set in the legendary Harlem nightclub, James Remar was cast as mobster Dutch Schultz, but since the actor was considered a trifle too young for the role, Smith was enlisted to age him a few years without the use of elaborate makeup. His solution was to use the hair-thinning technique he had used effectively on Walter Matthau for *The Sunshine Boys*, as well as a dental plumper that fleshed out the actor’s face a bit and created a jowl-like bulge in the jaw line.

Sadly, the film turned out to be a somewhat unfortunate experience for long-time Smith protégés John Caglione Jr. and Doug Drexler. As Caglione relates, “Dick recommended me for *The Cotton Club* as his prosthetic supervisor, so I went in and met Francis Ford Coppola and [producer] Bob Evans. Dick introduced me to them, and we went over the effects, which weren’t many, but the big one was Dutch Schultz’s makeup, so Dick and I worked on that together. I sculpted the nose, made the molds and ran the foam under Dick’s supervision, but he pretty much let me do what I wanted. We also worked on the plumpers together at Dick’s shop for James Remar.

“After we met with Coppola and Evans, Dick and I went down to make my deal with the unit production manager. Dick pretty much made my deal for the film, so everything was agreed and that was that. After I did the first makeup test with James Remar as Dutch Schultz, the unit production manager came down to the stage at Kaufman-Astoria and after I finished the makeup, he said, ‘I want to talk to you.’ He took me into the makeup room and said, ‘Listen, kid, we know we made this deal with you and Dick, but we’re not going to do that. You’re new in the business, so basically this is what we’re going to pay you; take it or leave it!’

"I had enough common sense to say, 'Let me chew on it and get back to you,' and I called Dick. I was in the makeup room, still shaking, and I could see down the hallway, there was Coppola with the camera guy and the whole thing was being set up to do the test, and Dick said, 'Pack up your kit and leave!'"

"I said, 'What?' and he said, 'I want you to pack up your kit and leave!' so I was a nervous wreck, thinking this was my big chance with Dick Smith and Francis Coppola, and it was going to be over, but I packed up my kit. I had to get through the set to the door to get out of the studio, and the first AD saw me with my kit and said, 'Caglione, where are you going?'"

"I said, 'Well, Dick Smith told me to pack up and leave!' So, to make a long story short, Dick Smith got the deal set for me that they agreed on, and a letter of apology from the UPM to me. That was the time that *The Cotton Club* almost got shut down, and once again, there was Dick Smith teaching me a very valuable lesson."

"We got away with a lot because of Dick," agrees Drexler. "We weren't afraid to hang up on a director, and in the case of *The Cotton Club*, we even threatened to walk off the job with his blessing. You can't just replace the prosthetic makeup artist overnight, so we used to be able to get away with quite a lot!"

THE THOMAS PAINE HEAD

Although Smith's handiwork has been placed in a number of museums over the years, there was one notable occasion when he took on an actual museum commission himself. "In New Rochelle, which is the town next to Larchmont," explains son Douglas Smith, "was the historic Thomas Paine Cottage Museum, where they had a very old, primitive dummy of the famous resident seated at his desk. I guess they approached Dad, having read about him in local papers, and he created for them a good quality portrait head of Paine that they were over the moon about."

The New York Times expanded the story in their July 17th 'Westchester Journal' section, which noted a life-size effigy of Paine had resided for years in the

New Rochelle cottage, gifted to him by the state for his service during the Revolutionary War. When the figure began to deteriorate, members of the Huguenot-Thomas Paine Historical Association decided to try and remedy the situation in May of 1982.

According to writer Gary Kriss, "'They read about me and called,' Mr. Smith said. 'They figured, nothing ventured, nothing gained,' but what they gained was not an offer to repair the effigy, which Mr. Smith called 'a total disaster,' but to make a new head and hands for it."

"If I had charged them my normal price, it would have knocked them off their feet," claimed Smith, who offered to do the job for free. The new head was made of acrylic, which was less likely to yellow over time, but Smith insisted that "Everything seemed to go wrong for a time. I never had such a run of bad luck." Ironically, the situation created some unexpected consequences, such as the acrylic developing some interesting craters, resulting in a more convincingly pock-marked face.

After finishing his sculpting work, Smith obtained a new costume and wig for the effigy, which was delivered on June 2nd. "I'm pleased with him," he reflected at the time. "I see some things I could have done better, but the old one didn't even look like Thomas Paine. It bore no resemblance to that wonderful, big-nosed man."

Smith actually got a bit of face-to-face feedback at the end of June, when the Paine association hosted a fund-raising lawn party at the cottage. The guest of honor? Dick Smith.

1984

THE LAST STARFIGHTER

It may never be known just how many film and TV projects enlisted the consulting talents of Dick Smith. While some producers were only too happy to trumpet Smith's involvement with their film, he was a stealth warrior on others. *The Last Starfighter* fell into the latter category. According to Rick Stratton, an uncredited makeup lab sculptor on the film, Smith

was brought in at the request of actor Dan O'Herlihy, who played the alien pilot Grig. "Dan lacked confidence in our makeup designer/department head, the late Terry Smith. O'Herlihy was kind of a prima donna, and throwing his weight around made him feel like he was a star. But for an East Coast stage actor, Dick Smith was the man, so Dick was brought out and paid a high salary for a week, I believe, just to see what we were doing. He painted some of the lizard man appliances and basically gave us his blessing. I never knew Dick that well - of course I talked to him on the phone many times - and when he was on the West Coast, he would come and visit us at the WB lab; in fact, I first met Craig Reardon when he assisted Dick on the 'wild man' makeup for *Altered States* in an adjoining room to our lab."

"The first time I met Dick was back in 1983, when I was working at the Burbank studios on *The Last Starfighter*," continues Lance Anderson, who was mechanical makeup effects supervisor on the film. "The production company wanted a high-profile makeup artist to put some prestige on the show. I was working for Leo Lotito in the makeup lab making these creatures and I remember Dick coming to the lab. He was amazed that he was there and that they had requested him to come to the lab and add some prestige to the whole thing."

"I remember Dick coming into the lab and meeting all of us, including me, Werner Keppler and Leo Lotito, and what he wanted to do was help us with the painting of the creatures and so forth. That was the first time I heard about PAX paint - Dick brought in Liquitex, Pros-Aide and Liquitex Medium, which were like the three main ingredients - and showed us how to put them together to make your own PAX. That was basically his contribution, and the first time any of us had ever heard of this PAX before."

"Leo Lotito was department head, so he ran the makeup department and facility there, but he was just the office guy, so he never did any of the hands-on at all. He was running the whole studio makeup department [at Burbank Studios], and we had Werner Keppler, who was the guy leading all of us. We were all sculpting and painting and making molds, and it came to the point where we were

finishing up, and they wanted to mechanize a lot of stuff. A lot of things needed to be mechanized, and I didn't have a studio, so I bid it to Leo and the studio, and they let me take all the heads and tentacles and everything home. On the weekends, I would start doing the mechanical work on them, so that's how that happened, as far as my involvement. Aside from the makeup, I got a makeup effects/mechanical effects credit on *The Last Starfighter*.

"As far as who brought Dick Smith in, I think it was the director [Nick Castle]. I'm not really sure, but word came down from the top to Leo Lotito, so evidently he called Dick and said, 'Can you come in?' The way I understood it, when Dick was there, he said, 'They just called me up and invited me to come in!' and he was only with us for something like two or three days. He didn't do any designing or hands-on on the show; he was just there as a request. In fact, he told me, 'I was flabbergasted; I just gave them a rate of a thousand dollars a day and they jumped on it!' I almost fell over: he came in and was getting \$1,000 a day, so I was thinking, 'Well, that's something to strive for!'"

The Last Starfighter was Anderson's first collaboration with Smith, but the two would work together years later on *Death Becomes Her*. "We became friends, but not like social friends. He had a relationship with Stan Winston and so did I, so when he came to the West Coast, we would go out together, the wives and Stan and I and Dick; we would go out to dinner or he would come over to Stan's house, but he was more Stan's friend. That's the kind of relationship I had with Dick. It wasn't work-based."

THE TERMINATOR

What would Schwarzenegger's Terminator look like if it had been designed by Dick Smith? That's one of the many 'what-ifs' that die-hard movie-goers continue to ask, and indeed Smith was reportedly approached by James Cameron, who wanted the makeup artist behind such classics as *The Godfather* and *Taxi Driver*. Instead, Smith recommended his friend Stan Winston as a more appropriate choice.

According to Winston: "I had just done 'Mr.

Roboto' [for the rock group Styx] which was on the album cover, and then they did a video of it, so now I was the robot guy. When this young director Jim Cameron had this script for a new movie he was going to do by the name of *The Terminator*, where was he going to go? Recommended by Dick Smith, they came to me."

"Jim Cameron, being the astute student of what was going at the time," adds Winston 'lifer' Shane Mahan, "knew that Dick's work was exceptional from *The Godfather* and all the other work he had done, so he wanted him to do the makeup for *The Terminator*, but Dick kind of assumed it was technically too big for his shop in Larchmont. He was probably thinking about robots and puppets, so it didn't really fit him, and because Stan had done *Heartbeeps* a year or two earlier, which had some robotic makeups, even though it was a comedy, it had a lot of interesting stuff in it, so Dick suggested Stan."

In hindsight, perhaps Cameron, Schwarzenegger and Winston turned out to be a better combination. "It ultimately proved to be a match made in heaven," agrees Winston, "but nobody would have known that, because nobody had ever seen anything like it before. The fact is, it was a match made in heaven and not only spawned that great movie but also many others to follow with Jim Cameron and myself, but do I understand the process of how it happened? Absolutely.

"Dick Smith was an extremely brilliant artist, who was also Rick Baker's mentor, and I learned many of my mold-making techniques from Rick working on [*The Autobiography of Miss Jane Pittman*], which Rick had learned from Dick, because Dick had done *Little Big Man*, so he was the man to go to. All of us were the new kids on the block, so for me, Dick was still the man to go to, and I loved talking to him whenever I could."

Would Smith have been the right choice for Cameron's *The Terminator*, or would the two self-described perfectionists have effectively driven each other crazy? "I can't say that" reflects Winston, "but I do know that I had a lot of respect for Dick Smith, and there's nobody that has greater respect for Jim Cameron than I do. Do his frustrations come to the surface? Absolutely, but I've worked with the

greatest filmmakers in the world and guess what? You don't become the greatest at anything without your frustrations coming to the surface. That's just part of the process, and people who work in the business need to understand that 99% of the time, when that frustration is being shown by a director, it isn't directed at that person; it's directed at the director, who's upset with himself about something not happening the way he wanted it to happen, but Jim is an extremely brilliant filmmaker who I'm thrilled is still a close friend of mine."

"I think you need an alternative universe button to see what would have happened," reflects Mahan. "Stan was very much a perfectionist himself, so Jim and Stan didn't always see eye to eye on a creative level, but it was always about what the best effects could be. In other words, they were both men with strong opinions about how they wanted to get things done, but that film forged a great friendship between Jim and Stan and it didn't hurt the relationship just because they had different artistic opinions. Your ideas had to be well thought-out with Jim, though; it wasn't like throwing spaghetti against the wall to see what stuck; it had to have purpose and a meaning.

"Dick and Stan were very good friends, who admired each other and were very respectful about each other's work. Whenever Dick came to the West Coast, he always came by the studio with photographs of what he was up to, and they shared photos to try and impress each other in their own way. It was really fun to watch, and over the years, we all got to know Dick really well."

"Dick would come by Stan's quite a bit," remembers Richie Alonzo, who spent several years at Stan Winston Studio. "At one point, everybody was taking his course, and we were all waiting for the next update he came up with, which would be chock-full of all kinds of information, so when he visited us on the West Coast, it was the perfect opportunity to riddle him with questions pertaining to the next update. Dick was a storehouse of knowledge, who could go on about anything and everything, whether it was materials or tests he had just done, for which he could give you formulas. He was truly the ambassador.

"I remember one visit Dick made to Stan's,

when he said, 'I've been working on these silicone appliances,' and opened up a bag full of appliances he had run, and it was incredible stuff. I think it was a precursor to him pushing Gordon Smith up in Canada to do some of the makeup stuff he started doing. Anyway, Dick brought out these silicone pieces, and this was before anybody in LA had even thought about using it as a viable material.

"When we were working on *Big Fish*, everything got really secretive for a while, and there was no Dick Smith love, like 'This is what we're playing around with...' It was more like, 'We want to be the first to grab the brass ring!' so it was nuts. The whole silicone thing has now become such a standard; I don't know anyone who wants to use foam rubber anymore!"

PRIZZI'S HONOR

For director John Huston's black comedy about a hit man who falls in love with a female contemporary, Smith was asked to design an aging makeup for William Hickey's Don Corrado. Hickey, already in his mid-fifties at the time, was given bleached hair and a bit of old age stipple, which was applied on set by Bob Laden.

According to an article in the *Orlando Sentinel*,

“

HUSTON HELPED SHAPE THE ROLE OF DON CORRADO IN SUBTLE WAYS. HE GAVE HIM [HICKEY] A WEEK OF REHEARSAL TO WORK ON HIS BROOKLYN ACCENT WITH COACH JULIE BOVASSO. HUSTON WORKED WITH MAKEUP MAN DICK SMITH (THE MAN WHO CREATED THE MAKEUP FOR *THE EXORCIST*) TO 'COMPOSE' THE ANCIENT, WITHERED FACE OF THE 84-YEAR-OLD DON, SOME 30 YEARS PAST HICKEY'S ACTUAL AGE.

”

As Smith noted in an interview with *Cinefex*, "The makeup for him in *Prizzi's Honor* was simply a matter of using old age stipple; the same technique I had used on Brando. We also bleached his hair to give it that almost white color. Although it was fairly straightforward, there are a lot of little details that go into a makeup like that; things that occur to me as I'm making the actor up. There is the formulation of the stipple compound itself for example, and coming up with the coloring that will create more depth. There's even a certain trick in discovering the best way to pull that particular person's skin so that we get the best effect with the stipple."

STARMAN

The debate about digital technology replacing physical effects has raged pretty much since the first computer-generated image appeared on a big screen. While it's all too easy to suggest a particular makeup effect can easily be done digitally, it's probably safe to say the hundreds of change-o-heads made for the key transformation in *Starman* could be done on a computer nowadays in a fraction of the time it took not one workshop, but three, to complete.

In *Starman*, Jeff Bridges plays a human-looking alien who is introduced to the story in baby form but morphs into a full-grown adult within seconds. Smith suggested the transformation could be created in three stages, one of which he would tackle, while the other two would be done by Stan Winston and Rick Baker. "Fortunately," he recalls, "they were both interested and available. We were all excited about collaborating on it because we're all good friends."

Smith would provide the third and final stage, in which the alien evolved from adolescence to adulthood in a single uninterrupted shot. Created by the use of 'replacement animation,' the shot was composed of over a hundred full-sized heads, each featuring a slightly different feature from the next.

Baker's *Metamorphosis* claims that Baker had tried to talk Smith out of doing the changes with replacement animation, which would require a huge number of heads, suggesting "one or two change-o-

heads instead, but Smith insisted on doing it his way.”

While Baker and Winston were creating stages one and two on the West Coast, Smith assembled his own team back in Larchmont. According to crew member Doug Drexler, “It was me, Dick, Norman Bryn and George Engel, who was a really good portrait sculptor and mold-maker. I think Dick’s son David was with us for a while too, before he started reacting to some of the chemicals and stuff. I got to know Dick on another level, because he was quite concerned about David, and it was hard for him to talk about it at the time, but I think he knew he could talk to me. I think he felt he let David down in some way; I’m not sure how exactly, but after all, we were using chemicals and stuff, and we didn’t have the best ventilation in the lab.

“I remember we put exhaust fans in for *Starman*; a big fan in the window far back where he kept his bowls, but before that, there wasn’t a hell of a lot of ventilation, so I probably inhaled some chemicals for sure, while sanding down those poly foam forms for months.

“And here’s another story: I remember when we put the powerful fan in the window, it was screwed into the wall and I remember George Engel was a little upset and said, ‘What if we have a fire in the basement? How am I supposed to get out, working back here? I’ll be trapped!’ Dick was a little concerned about it, so he went into his office and I followed him in there and handed him an axe and said, ‘Take this axe and paint the handle OSHA orange and tell George that this is his way out!’ Dick loved the idea, so he jumped up and spray-painted the handle and gave it to George, who had a good sense of humor about it, especially coming from Dick Smith.”

Engel had worked for Smith on *Altered States*, but after not getting asked back for *The Hunger*, he assumed that avenue was closed. “I don’t know if I was the most pleasant person to be around,” he acknowledges, “and I know I can be difficult, so I wasn’t hired on *The Hunger*, but I think time heals all wounds and Dick respected my abilities and problem solving, which were needed on that job. I remember Dick was there on my first day when I came down the stairs and he said, ‘Let’s start fresh and make this a nice working environment!’ and I told him how much

I appreciated the opportunity.

“So there was me, Doug, Norman Bryn and this other kid, who I think was doing drugs. At one point, we were thinking, ‘Where the fuck is this kid already?’ He was going to do something in the garage, and I said, ‘Doug, have you seen him for like, hours? I don’t remember seeing him?’

“So he finally comes down, and he’s all red-faced and Dick says, ‘Joey, where have you been?’ He said, ‘I’ve been up in the garage, organizing the heads!’ and [Dick said] ‘I’ve been up in the garage for the last four hours!’ I think he was out the door after that and that’s when Norman came in. He was kind of a nudnik, so it was basically Doug and I doing everything.

“There was a whole system set up, which was a very exacting, repetitive system. So basically Dick had a head, which was cut up into different sections. There were threaded rods that Dick would crank out in different directions to expand the head and stretch the change-o rubber cast that was set over it. It was split up the back and draped over the basic form, so we had that core and then the rubber cast, which was maybe a half inch thick, and I don’t know if he used some kind of adhesive or something to hold it together in the back, but we made an original two-part mother mold, and then molds of that mother mold. We were able to cast each half of the mother mold for each individual change-o-head, so each one had its own unique mother mold cast, and we Dremeled into the face on one side, number one, two, three to 126. Then we would close it over the head and pour it through the top, wait for it to cure, and de-mold it using Easy Plastic to make each change-o-head cast. Each head was brought out to the garage, and then at some point, Dick was airbrushing them and then Doug would repeat the process again and again and again. It was very tedious, but I just kept thinking it was good money, and then I would go home and sculpt, so I was a happy camper.”

Needless to say, creating more than a hundred all-but-identical heads was hugely repetitive work, and frustrating at times. “The thing is, we were going full speed ahead towards the finish line, not knowing if it was working,” Drexler insists. “There was just no



From top, clockwise: Smith double-checks one of the third-stage Jeff Bridges heads from *Starman* (1984) (photo courtesy of David Smith); posing with his assistant, Doug Drexler; showing a rarely seen madcap side; Smith and his team had to build more than a hundred subtly different replacement animation heads for the film (photos courtesy of Doug Drexler)



Father's Day is for:

SLEEPING LATE
HAVING A LEISURELY BREAKFAST
RECLINING IN THE EASY CHAIR
READING IN THE GARDEN
HAVING FRIENDS OVER
GOING THROUGH 24 HOURS WITHOUT
ONCE LOOKING AT THE CLOCK.

Father's Day is not for:

MODELING PIECES
CASTING PLASTER
BAKING MOLDS
STUDYING CHECK BOOKS
TRIMMING HAIR
FIXING SCREENS
TESTING COLORS
ARRANGING SUPPLIES.

Classic Moments in Father-Son Relationships

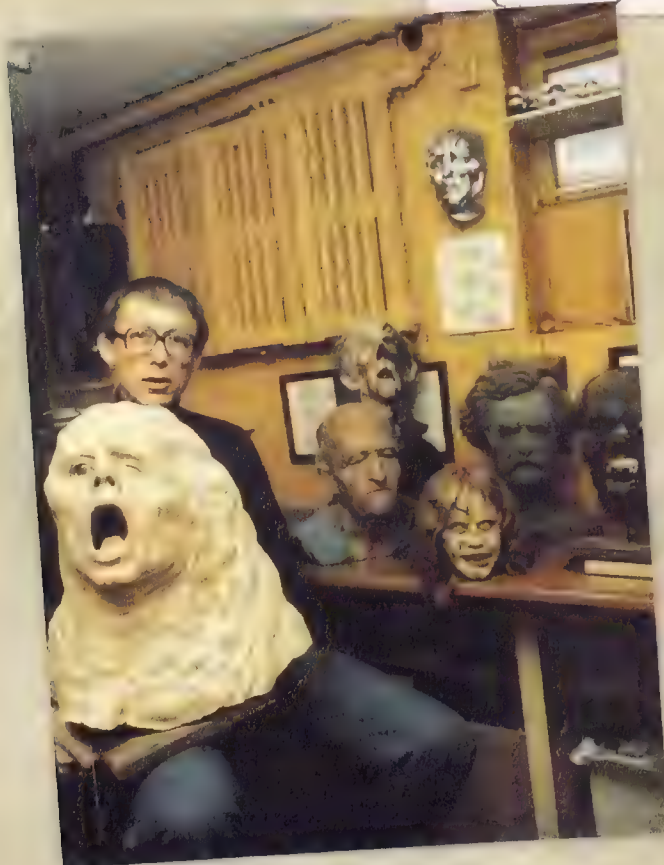


Left: A Douglas Smith Father's Day card

Photo courtesy of Douglas Smith

Below: Doug Drexler poses with the
Regan dummy, and a mischievous letter
Smith sent to his wife

Photos courtesy of Doug Drexler



Left: Smith poses with a
few of his creations in the
Larchmont workshop

Photo courtesy of Danny Wagner



Mrs. Doug Drexler
218 A No. Henry St.
Brooklyn, N.Y. 11222

Mrs. Drexler
I regret to tell
you that your
husband is not
faithful to you
in dance encl

way to know; the idea of having your own editing equipment and being able to take shots just wasn't possible. In a way, it was like Ray Harryhausen, where he was doing an entire sequence and keeping it all in his head where the last position was, and if the phone rang, you've got to go talk to somebody and then come back and remember where everything was.

"Usually when we were working on stuff with Dick, he pretty much knew how it was going to work. You did the makeup tests and tried it out and looked at it, but this was more like doing a bullet hit with a foam latex appliance, where you don't know if it's going to work. There's a certain amount of risk that it's not going to turn out right, and you don't know if they're going to light it so it looked good and stuff like that. So this was totally different and very scary, and there were a couple times when Dick threw a mold against the wall. I would see him get red in the face and explode, and I'm sure the other guys did too.

"I remember standing in the hallway between the two offices, and I was about to ask Dick a question, when he yelled, 'Jesus Christ!' and a mold came through the open door and hit the bathroom door. I just turned around and went back to where I had been.

"There were times when Dick literally ran out of the house, jumped in the car and drove away for an hour, because he was upset or worried or concerned. There were probably more questions about that job than most of the other jobs he had done, because we didn't know how it was going to turn out until we shot it. It was like the Moon [landing] shot: they did tests and stuff here on Earth, but actually flying to the surface of the Moon and landing for the first time; no one had ever done it, so nobody had any idea whether or not they were going to make it."

While Smith and his team were working on the stage three transformation, Baker and Winston were working on the first two stages. "We were pretty much absorbed with our section of it," recalls Tom Hester, who was part of Baker's team, "so we didn't really know what Stan and Dick were doing with that series of replacement heads. We were aware of it, but focused on our part of it, which was the baby. Rick had done the head sculpture, while I did the sculpture of the body; the whole thing was sculpted lying on

its side, and then Al Coulter did the mechanics for it, Tim Lawrence did the molding and casting, and it was made of hot melt vinyl. This was pre-silicone, so it was a horrendous amount of work to get it to right. I think we all puppeteered as well, and I built a light effect for the skull, so I had to figure out what to do for that."

"When Dick came to Stan's to do the life cast on Jeff Bridges," continues Shane Mahan, who was working at Winston's, "John Rosengrant, Tom Woodruff and the rest of us were so excited to work with him. Dick had never met Jeff before, but he was going to do the life cast with Jeff's eyes open and I remember Jeff Bridges saying, 'You're going to do *what?*' but Dick had these big glass or porcelain scleral lenses, so he put medical eye drops in to deaden Jeff's eyes and put these big lenses in his eyes. We proceeded to do an alginate cast with his eyes open and it was mind-blowing."

"Dick asked me to assist him with this open-eye life cast of Jeff Bridges," remembers Woodruff, "which was a huge honor, but I was on edge, wanting to make sure everything looked right. I remember being really nervous about the cleanliness of the shop at Stan's, because I had always heard that Dick was very specific about keeping things neat and orderly.

"The night before, I was weighing out all the alginate that he had given me specific directions for, and was even measuring out the water and putting thermometers in the water so it had all night to come to room temperature, which is a fixed factor. I was cutting the plaster bandages, so everything was all set to go. The next day when Bridges came in, we did the life cast, and Dick showed me how he had these corneal shells that went over Jeff's eyes so he could keep the eyelids open."

It may be a bit difficult to comprehend in today's digital society, but the mid-eighties were relatively low-tech. "We didn't have the Internet to send pictures back and forth," claims Drexler, "so it was all quite primitive back then. Dick was pretty confident about things, but I knew there were minefields everywhere and lots of things that could go wrong.

"ILM shot the heads in a warehouse using the camera they used to shoot the AT-ATs for *The Empire Strikes Back*. It was hooked up to a laser disk playback

machine, so we could actually look at things as it was going along and we could make sure there were no issues with registration.

"I remember Dick was going to use Gary Zeller's Easy Plastic, which was easy to use, but there was some question mark about how stable it was dimensionally once it set, and I think there was some shifting in the material. Dick also had this idea about making three different heads along the way, that had substructures underneath. So the boy would have a skin-flex skin that was very stretchy, and we made this understructure skull and neck and everything that was cut in a bunch of different strata, so we could literally adjust up and down and keep track of it as we went.

"We would make a mold of it in one position, stretch it, take it out, crank things up a little more, and stretch it a little more, so we were really taking some chances. I'm thinking about it now and it's scaring the hell out of me, the things that could go wrong! Today, it's almost beyond belief how easy these things are, but back then, when you think about the amount of work and time and fear and not knowing, it's just amazing."

The final result may have been impressive, but there's some debate as to whether or not the sequence properly failed to capture all the work that went into it. "In the film, they were all just edited together," says Engel, "from one view to another of the three different effects. Dick actually took his movie camera and stationed it in one place, and the heads were fixed in a particular spot, so he could take his finger on and off the trigger for each head, making 126-plus frames so he could see what he looked like. Well, we finally got to see it in his living room, and it was in-fucking-credible! It surpassed the crappy things done by the other shops, but in the final film it was very depressing, because it looked nothing like what we had seen, so that was very sad. Personally, I got paid, so I was off the hook, but that junky video that Dick had made himself was just incredible, so I felt terrible for him."

Nonetheless, the *Starman* experience was a worthwhile one. "I have pictures of Dick when that last head was shot," remembers Drexler, "of him dancing, and they're funny as hell. There are three

shots I have that go together of him dancing a jig, he was so happy it was over. I think about it now and it was a wonderful experience. I'm so grateful for it, I can't even say, but once again, I have to say, Dick wasn't just some guy I worked for or worked with. We became very close friends."

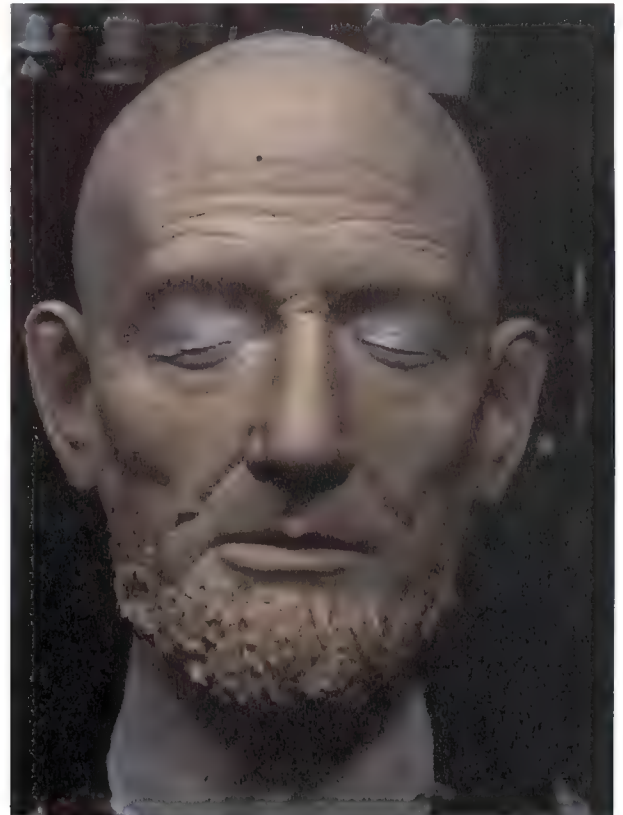
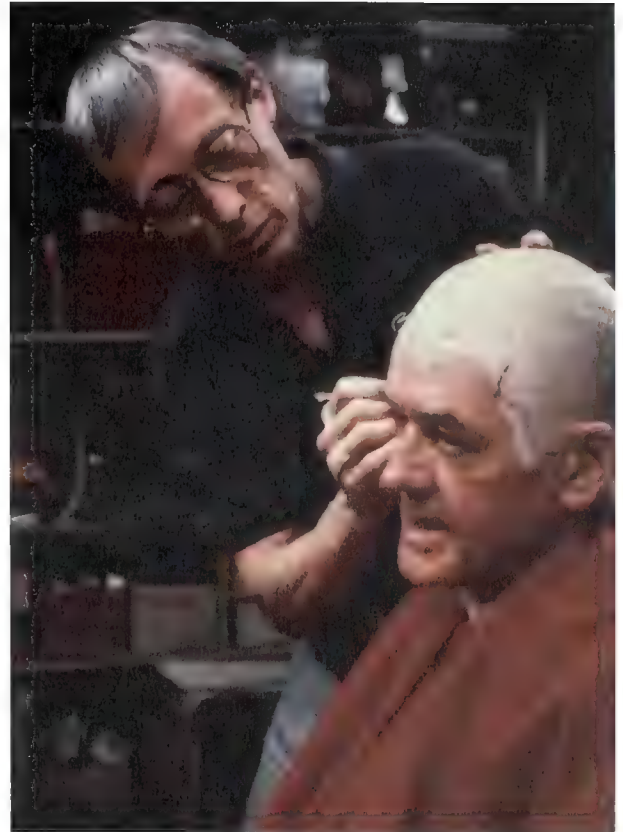
Starman also provided an interesting footnote for KNB co-founder Greg Nicotero, who had recently left medical school to work with Tom Savini on *Day of the Dead*. "We were prepping the film," Nicotero remembers, "and Dave Kindlon and I were driving from Pittsburgh to Rye, New York to make some bodies from Carl Fullerton's *Gorky Park* molds. Carl had rented them to Savini, because Tom didn't have any body molds, and I think we ran six bodies from them. So we were on our way back, in this big white van filled with poly foam buckets, and since Dave was friends with Dick Smith, we stopped off at Dick's house on the way home.

"I remember going in the front door and going down the steps to his lab, with all the pictures on the wall, and Dick literally grabbed the Regan head off the shelf, held it up and made [monster noises] to me. He had just finished *Starman*, so we went into the back yard, where his shed was filled with, like, 50 of those Easy Plastic Jeff Bridges change-o-heads. I asked things like, 'How did you do that?' because *Day of the Dead* was my first job, so I didn't understand things like, 'We cored it, and then you could adjust the core and put it back in the mold to run a new skin,' which is how he changed and distorted all the heads. I thought that was really interesting."

1985-86

DAY OF THE DEAD

Throughout the mid-eighties, Smith's influence often played an important part on films he wasn't necessarily involved with. That included George Romero's zombie epic *Day of the Dead*, which featured a number of ambitious makeup effects engineered by Tom Savini. "Tom would call Dick all the time and ask questions," remembers Savini's then-assistant, Nicotero, who as

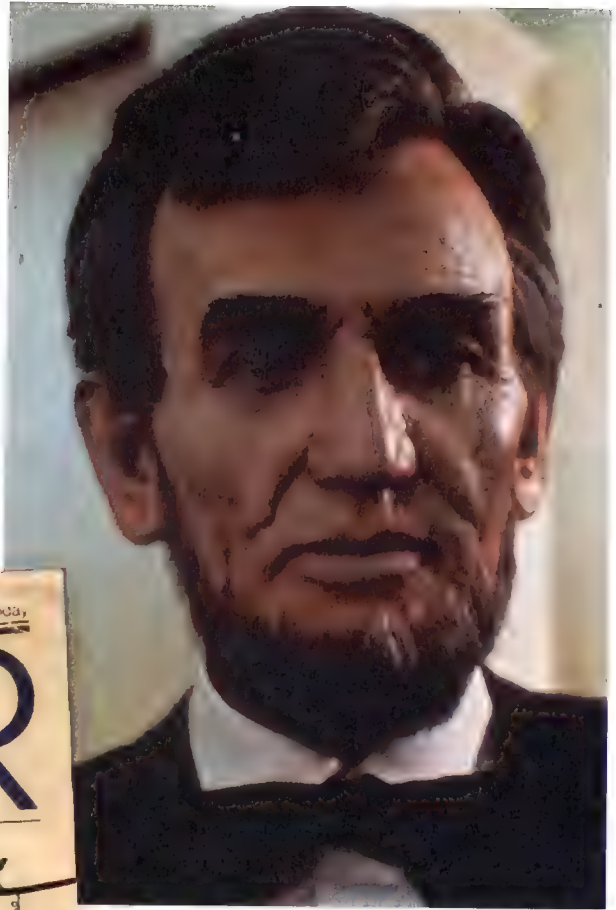


Above: Smith life casting Hal Holbrook for *North and South* (1985)

Top right: Smith applies bald cap to Holbrook

Bottom right: Smith's sculpture on Holbrook's life cast

Photos courtesy of David Smith



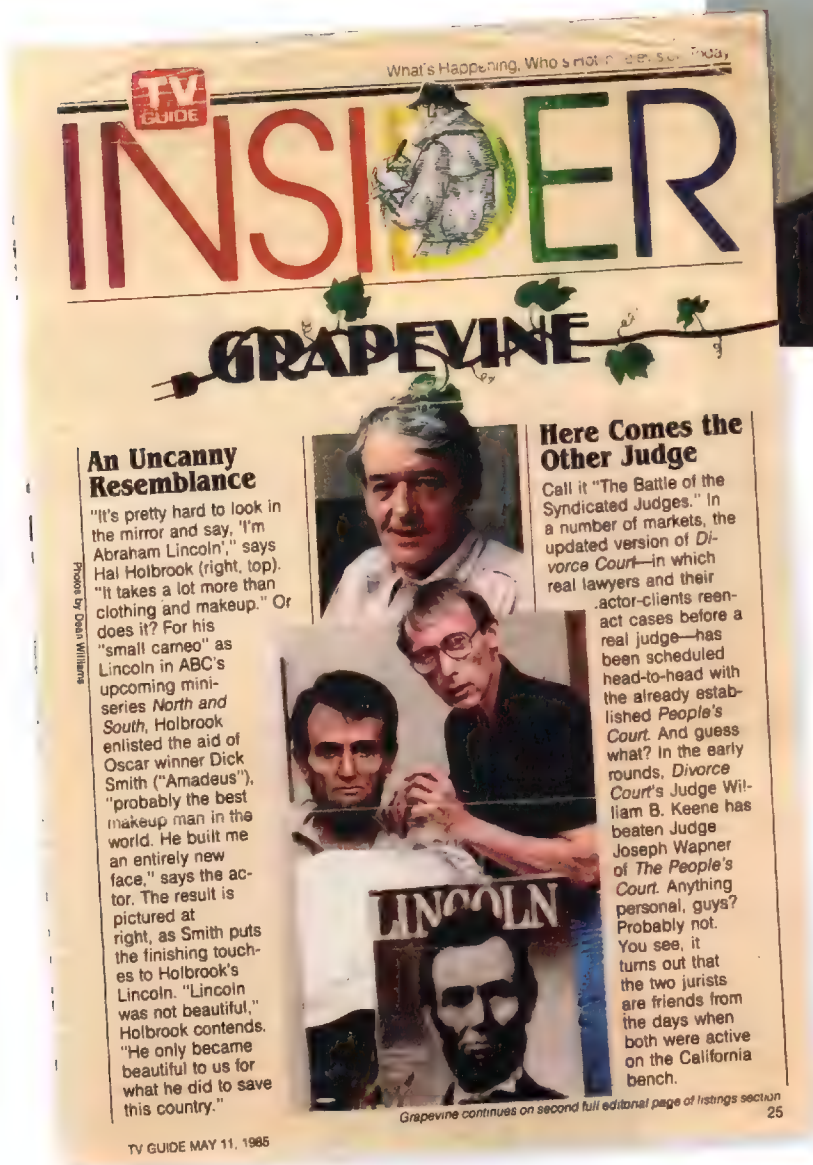
Top left: Smith applies Holbrook's Lincoln makeup
for *North and South* (1985)

Above: Holbrook as Abraham Lincoln

Photos top left and above courtesy of David Smith

Left: A May 1985 TV Guide on Smith's
Lincoln makeup

Photo courtesy of Douglas Smith



just recounted had paid a visit to Smith in Larchmont during pre-production. "Tom had a three-ring binder filled with Dick's recipes, whether it was his apple pectin recipe, his Elvacite recipe or his blood recipe. We did Elvacite bullet hits on foreheads, so Tom would call Dick all the time and say, 'Hey, I've got to do this shot here...'. After the forehead hits on *Taxi Driver*, Tom wanted to do everything the exact same way that Dick did, and because I was coordinator on *Day of the Dead*, I was sort of in charge of making all the blood, so I must've studied Dick's recipes a hundred times; ordering red or yellow dyes and looking at the proportions with which he would put the Methylparaben preservative; it was all right out of Dick's formulas."

In 1985, Imagine republished Smith's *Monster Make-Up Handbook* in book form, now with an introduction by Rick Baker, who remembered hearing about the magazine as a high school freshman. "A fellow drama student mentioned a magazine that he saw in a local newsstand about monster makeup. I was so excited that I ditched my last few classes and hurried to the newsstand to try and find it. When I did, I couldn't believe my eyes; it was written by my favorite makeup artist, Dick Smith. I immediately read it cover to cover."

NORTH AND SOUTH

Smith was reunited with *Mark Twain Tonight* star Hal Holbrook for the mini-series *North and South*, for which he created the actor's Abraham Lincoln makeup. Having transformed several actors into Lincoln at this point, making adjustments for Holbrook's face wasn't hugely difficult. "The shape of Hal's jaw is different from Lincoln's," Smith explains, "so I changed some of the shape of the beard in order to try and make him look as much like Lincoln as possible. It so happened that I had a copy of a life mask of Lincoln taken in 1860. Hal's face is actually off in a number of ways, which makes it a problem. It's broader, actually."

Holbrook's makeup was explained in greater detail during a 1986 *Fangoria* interview with Dan

Scapperotti and David McDonnell. "I actually put it on only about five different occasions, which isn't much, scattered over a period of time. And each time, I had certain problems with this makeup. One of the problems, a long-standing one, is the use of the various colors that I add to the basic flesh tone, which makes it look like real skin; the little bits of pink, brown, yellow, blue and so forth that are scattered in our complexions; and which, if we can duplicate them, give a sense of realism to the coloring. The standard thing is to use little sponges and brushes, and to apply various greasepaints to the appliance or the face. And I find them very good, but not perfectly real, because they are little bits of opaque pigment - and you get real close to it - I'm talking about my eyes, not the camera, which doesn't really distinguish it, but you get close to it and it looks like what it is.

"And so, it occurred to me on the last go-round with Hal - I was looking for something better - and I took the same colors I would use in greasepaints and made up some translucent gels that would give me a softer, more transparent addition of pigments. I could control them in ways that I couldn't control the other things: I could put them on in little splotches and have them fairly concentrated, or I could actually smear them and make a sort of a wash, a tint, and I found that I could get a better effect this way. And it was very pleasing to me because I felt, 'Gee, I've made a breakthrough; here's a technique for the coloration of appliance makeups, which brings them a step closer to reality.

"I'll mention another little gimmick that I tried, which was fun," Smith continued. "Since we're working on top of a mask, we don't have to worry about what we're using; you're not going to poison someone with that barrier. So in order to emphasize the shadow under Hal's cheekbones - I couldn't make his cheekbones as prominent as Lincoln's, because Hal's face is too broad and it would look grotesque - I wanted to make the hollow deeper with shadow; but when you paint shadows, literally on an appliance makeup, they tend to look a little painted; it's hard to do it just right.

"So I used a blue stamp pad with this very fine-textured sponge, to print a film of soft blue

underneath the cheekbone. Now, it doesn't look blue, because it's a screen, it only adds all these tiny little blue dots in a very soft, diffused way and the color that was originally there, the flesh tones, show through it. It's more like a blue wash, and it gives more depth to the shadow.

"Anyway, it worked very nicely; I was very pleased with it; in fact, I even took a brush and used a little of the same blue to paint, to accent, underneath the bags on the appliance. And that too I thought was a little more natural than, say, painting a brown greasepaint, which would look a little harsh, and a little painted, because it's a transparent color."

Holbrook had played the 16th President before, in the 1970s TV drama *Lincoln*, based on the biography by Carl Sandburg. "What's it like to wear one of Dick Smith's makeup creations?" asks the actor in the *Secrets of Dick Smith* documentary. "Well, I know from personal experience for the miniseries *North and South*, where he helped turn me into Abraham Lincoln. Dick used subtle cheek appliances to give the illusion of strong cheekbones without making the face broader than Lincoln's. Putting on my makeup for *North and South* was more or less a standard time, about four hours."

One notable visitor to the studio was a young Greg Cannom, who Smith invited to watch him apply Holbrook's Lincoln makeup. "He asked if I wanted to come down and watch him," remembers Cannom, "and it was a very small room, but I had my camera with me and I took an entire roll of 35 pictures of Holbrook's makeup. I had a great time watching, but Dick later asked, 'Did you enjoy that? You were so quiet, sitting over there in the corner!' I said, 'I wasn't going to say anything; what was I going to do?'"

"There was one point when Dick had blended the forehead, and was applying the cheek pieces, when Hal Holbrook said, 'Do you remember the last time, you had me smile when you laid that cheek piece down around by my eye, so it didn't wrinkle up so much; do you remember that?'"

"Dick said, 'Yeah, I kind of remember that now, but what do you want me to do?' Holbrook said, 'Well, can you maybe lift it and fix it?' Dick didn't say anything, he just looked over at me and gave me the

dirtiest look and said, 'I'll try,' so he laid it down again and it did look a lot better."

THE DICK SMITH ADVANCED MAKEUP COURSE

After four decades in the makeup/makeup effects industry, Smith decided it was time to create a comprehensive written course geared towards the professional makeup artist. Although he had willingly been sharing information and techniques for virtually his entire career, this would be the first time that all of that information would be available in a single place.

Andrew Clement, who would one day take over stewardship of Smith's course, was the very first student. "When somebody mentioned that Dick was writing a course," remembers Clement, "I practically fainted when I heard that. I called Dick and said, 'I hear you're about to do this and I would love you to consider accepting me!'"

"He said, 'Okay, I'll send out some information when I get it all together,' and when I got the letter, I think some people probably let it sit for a week or so before they responded, but for me, before the envelope was completely open, I was already on my way to the bank. I sent off the check along with my little pictures for acceptance that very day, so I ended up being the very first one.

"Years later, Dick was looking for somebody to carry it on for him, so they were going over people's names and they wanted somebody who had some gravitas and maybe had a shop but not too big a shop, somebody who wasn't too busy to take it on and who was a good artist. They looked me over and it was a nice coincidence that I was also his first student. Dick started the course in 1985, so I wasn't that young - I would have been 22 when it began - and I had been working in the New York area and knew a lot of what was in the course, which was an amazing piece of work, and I've been adding to it year by year.

"After I finished the course, a bunch of years passed and I didn't even apply for a certificate until the early 2000s. I was talking to Dick on the phone and said, 'You know, I never applied for a certificate!'"

He was thunderstruck that I hadn't, so I sent him a bunch of pictures of stuff I had done and he sent me my lovely certificate.

"Years later, Dick called and asked if I wanted to take over the course for him. It started with me doing the heavy lifting: answering students' questions and reviewing their work while they were taking the course, as well as going over the course with Dick and talking to him about its future. We started off with a plan to update it, which began by continuing the updates that he had done, because there was so much that had been established in the chapters. So there would be a whole section on gelatin in the body, from the course, and there would be something [about gelatin] in the updates, so it was very hard to amass all the information in these different places. I thought the best thing to do was to take all of the updates and fold them back into the course while keeping everything very much in Dick's voice. Even with the things I write, I try and write in Dick's voice, and I think one of the reasons he chose me is he felt I could convey information in the same way he did."

Clement also joined Smith for some of his teaching engagements. "Dick and I traveled to the Savini School several times to teach the students, and it was just incredible to travel with Dick and watch him teach and just to hang out with him late at night and stay up late talking. That was a magical time I will treasure forever, in a way that I never anticipated, so I feel very lucky about that."

In addition to the standard course, a 'basic' course was offered to allow potential students to determine if they had the ability to move on to the advanced course. "That came along before there was so much information on the Internet," notes Clement. "People would say to Dick, 'I would love to take your course, but I have absolutely no idea where to begin!' so he distilled down a small portion of the course and said, 'These are the absolute fundamentals you would need to do the makeups that would allow you to get into the course.'

"He sold it for a very low figure, but attached a lot of real value to it by getting somebody like Kevin Haney or the people from ADI to review the work. We're going to start updating the basic course soon,

because I think with the amount of information, there should be a little more bang for the buck in terms of the basic course, so I'll be looking at what we can do to solidify that."

The basic course was also given a face lift of sorts, thanks to Mike Marino and Mike Fontaine, who redid a series of classic Dick Smith makeups using up-to-date materials and techniques. As Fontaine recalls, "Dick was starting to step away from his involvement with the course, so it was really his sons who wanted to update it. Mike and I just happened to meet right around that time, and he suggested, 'If you're doing these makeups for the course, why don't you do them at my shop and we can do them together?' and I was thrilled at that idea.

"I was supposed to stay at his shop for two weeks to work on these makeups and I ended up sleeping on the couch, because I was from Massachusetts, and I never left. The makeups took three months, and they really brought me and Mike together, which was appropriate because we were both protégés of Dick Smith so we connected on that level."

Fontaine first contacted Smith at the young age of nine, having obtained his phone number from Bob Kelly. "I had been buying makeup supplies from him in New York, so we were on the phone one day and he said, 'Do you know who Dick Smith is?' I said of course I knew who Dick Smith was, and Bob said, 'Well, do you want his phone number? I think you should talk to him!' After picking the phone back up, I said yes, so I called Dick around five that night and we had a really short conversation and he said, 'Send me some photos!' I was nine at the time, but I sent him some photos and he immediately called me after receiving them and said, 'Any time you have a question, call me!' so we became very close."

Marino was a bit older than Fontaine's nine when he initially got in touch with Smith. "My experience with Dick actually goes back to Rick Baker," he remembers, "and learning that Rick was a 'pupil' of his. I wanted to be like Rick Baker, so his praise of Dick Smith made me want to get in touch with Dick. I knew Rick's work from things like *Thriller*, *American Werewolf* and *Coming to America*, and when I found out about his admiration for this great makeup artist,

I thought, 'I want to do what Rick did, so I'm going to reach out to Dick Smith if I can!'

"And then I discovered Dick's *Monster Make-Up Handbook*, and this was in the days before the Internet, so you couldn't find any of this information. There was nothing available other than books and maybe a few behind-the-scenes clips on *Entertainment Tonight*, so that was the only outlet for me to learn. I was videotaping all this stuff, so I eventually found out who Dick Smith was, but I hesitated to contact him for a long time until I had enough work that looked acceptable enough to show him, because I didn't want to waste his time.

"I think I was 18 when I finally thought I was ready, so I put together an entire portfolio that I sent to Dick's address, and within a week, he sent me a postcard saying, 'Mike, thanks so much for the extensive portfolio; please call me any time except for dinner 6:30-7:30.' He also gave me his phone number, so when I got that postcard, I thought, 'Holy crap, I can't even believe that's real!'

"It took me a few days to gather what I would even want to say to Dick when I called, but we spoke on the phone for two hours the very first time I talked to him, and that was a huge thing for me, because it really solidified my validity in this career and that, 'Okay, I'm not just a fan anymore; Dick Smith is looking at my stuff and thinks it's pretty good!' so that inspired me, big-time, to get better.

"At that point, I had a lab in my bedroom in my parents' house, which I pretty much destroyed the house with, but after a period of time, Dick would call and leave a message on the answer machine, so they would say, 'Okay, Dick Smith is calling the house now!' When he called, I would close the door and talk to him, but for my mom and dad, it helped them realize their son was not a total waste of time, because here was this real professional, who had won awards, who was calling me. At that point, he had already moved to Florida, so I think it was a transitional time for him, but he was very helpful in terms of driving me to get better.

"When Dick's basic course was being updated as far as technology, they wanted to do a makeup application DVD, so I narrated a video doing a makeup

using Dick Smith as my reference and inspiration and what I learned from him, so I walked through the process with Mike Fontaine helping me do this makeup in my studio, but I'm the one on camera doing the actual demo, which basically showed a full makeup application from beginning to end.

"I did an entire werewolf makeup, using Dick's lessons about laying hair, so it was an original design, but I used his techniques from the *Handbook*. It was a red-headed werewolf, because we hadn't seen many of those, and I took a Basil Gogos painting of Lon Chaney in the Wolf Man makeup, using it as reference for the shape of this early-stage makeup. I combined it with some of Dick's hair-laying techniques and came up with the makeup.

"There was another character we did, and I don't even remember if it was ever used for the course, where we took one of Dick's original reference photos that he used for his *Way Out* episode, which was this Quasimodo kind of character, and did a makeup that looked like the original leper who inspired that episode. I don't know whatever happened with that one, but it was definitely an advanced makeup; it wasn't a makeup for kids. I think they ultimately focused on the other makeup, which was still elaborate, but that was an easier one to focus on for beginners.

"Anyway, Mike basically came down here for a few weeks to work on those makeups with me, but ultimately ended up staying for ten years. He's still here working in the shop, so our mutual love for Dick Smith really brought us together as artists and friends. That's something really special I can thank Dick Smith for."

And for Clement, overseeing Dick Smith's Advanced Makeup Course has been a hugely rewarding endeavor. "It started with me answering questions and dealing with the students, to Dick asking me to approve or disapprove of them for certificates. That was very hard for me to do, because Dick ultimately saw everything, but towards the end of his life, he became less capable of doing it, so I really did start approving people for the course. But it felt odd for me, because even though Dick is gone, it's still his course so I want to do everything

the way he did, and signing the advanced certificates in his stead, even though it has his printed signature on it, is also a bittersweet thing for me.”

1987

POLTERGEIST III

For the third installment in the popular *Poltergeist* series, Smith once again recommended former assistants Drexler and Caglione for the job, on which he planned to act as a consultant, but his involvement, as often happened, ended up being much greater.

As Drexler recalls, working on the production was often less than pleasant. “Oh, it was horrible!” he confirms. “At one point, I hung up on [director/producer] Gary Sherman, and they called Dick to complain about me - it actually happened twice - where they called to ‘tell on me,’ and I said, ‘Dick, I swear to God, I’d do it again!’ I told him that they were berating us, and I remember when I met the production secretary, Lisa Hackett, who was Buddy Hackett’s daughter, she said, ‘Oh, I hear you joined the Fuck You Club!’”

“It went something like this, from what I remember,” notes Caglione. “The producer wanted us, but the studio wanted a guaranteed solid name behind it, because we were from New York and it was being produced out of California and shot in Chicago, so I think that was the mix. I don’t know if we reached out to Dick or the studio did, but it was a combination of that kind of stew. We needed the shadow of Dick Smith again somewhere in there to become bona fide in the eyes of the studio, and Dick came to our rescue.”

To try and turn things around, Drexler and Caglione arranged a somewhat unique meeting to kick things off and maybe loosen things up a bit. “After Dick recommended us to do *Poltergeist III* with him consulting,” says Drexler, “we had a new lab, so [producer] Barry Bernardi (who I think was on *Starman*), Gary Sherman the director, the unit production manager and somebody else were all

going to come in from LA and go through the script with us. Dick was coming down too, so it was those guys, Dick, me and John.

“We had this guy working for us, who used to keep the lab stocked up, and he said, ‘If I was you, I’d order a stripper!’ and I said, ‘That’s a great idea; Anthony, go down to the corner, buy a copy of *The Village Voice* and look in the back where they have ads for strippers and hookers and stuff like that!’ What I was proposing was that we would hire a woman to come in and John Mazur would let her in, and she would come back dressed up and suddenly start to strip.

“John said, ‘What happens if Dick gets mad at us?’ and I said, ‘Look, if he decides that he’s offended, we’ll blame it on Anthony and act as though we knew nothing about it!’ So we were having this meeting, and trust me, there was a lot of tension in the air. We didn’t know them, they didn’t know us, they were trying to get something from us, and we were trying to get something from them, and Dick Smith was sitting there, so it was very tense, and all of a sudden, this beautiful woman comes into the lab with a fur coat on and a boa around her neck. She walks up to Gary Sherman who says, ‘Can we help you?’ and she says, ‘Oh, you’re from Hollywood?’

“Everyone looks at each other, and she takes off the boa, wraps it around Gary Sherman’s neck, pulls it off and starts to unbutton, and Dick did [does a double take]. He spun his chair around so fast, and she stripped down to her bra and panties, and when she was done, she giggled and walked off and everyone looked at each other and burst out laughing. The whole place was in tears laughing, even Dick, so that totally broke the ice. It was like different guys in the room together. Now, we were cracking jokes and totally free, so it totally made the difference. I can’t believe how well it worked out, but I remember hearing from Lyn Smith, ‘I hear that you have been very bad boys!’”

“It was kind of a tense situation on that show,” remembers Caglione. “Everybody was a nervous wreck about even doing it, so we thought it would be a good idea to break the ice and loosen it up a little bit, and Dick loved it. He was fucking dying, man!

"I remember the girl wrapping the boa around his neck and playing to him and he was moving his chair, saying, 'I've got to get a better view; this is incredible!' It was a mind-blowing experience. Many years later, because I do Al Pacino's movies, I got a call from Barry Bernardi, one of the producers, who wanted me to do *Jack and Jill*. Al had requested me, and the first thing Barry said to me was, 'Is this The Caglione Stripper's Association of America?' It had stayed with Barry the whole time and made a lasting impression on us, so all's well that ends well."

As it turned out, Smith was heavily involved in some of the film's key effects, including a head-melting sequence, to which he added his own unique touches, and a prosthetic makeup on young Heather O'Rourke to overlay the face of Reverend Kane (Nathan Davis). "The thing I remember about that," relates Drexler, "is they wanted to do a shot where Carol Anne turns around and she's got the face of Kane, the evil old preacher guy. We originally talked about doing prosthetics, and this is one of my proudest moments: Dick looked at her life cast and said, 'Chaps, I just don't see any way to do this!'"

"I took Heather's life cast and reference pictures of [Davis] and sculpted a Kane on top of her that looked just like him. As soon as I showed that to Dick, he [does a double take] and said, 'Huh. You know, I would like to sculpt this makeup!' so Dick sculpted it on Carol Anne, and that's one of his makeups. It was actually Stephan Dupuis and maybe Kevin Haney who put it on, but Dick was so enchanted by it that he actually wanted to sculpt it himself. It was a real appliance makeup, and it really was astonishing. It looks like a computer effect, because there's so much of Kane in it, so that was uncanny to see, but Dick really wanted to sculpt it himself, so he went from thinking it wasn't possible to, 'Wow, this is really interesting!'"

"It was beautiful stuff," agrees Caglione, "but Dick could really pull it off. You'd have to be out of your mind to say no [to passing it over to Dick], so you see what the master does, and you are in awe of it, so you just get out of the way; here comes the hurricane!"

Notes Haney, "Dick and I blocked out Heather O'Rourke's makeups together, and I had to finish it, and he basically did the Zelda Rubinstein mummy, so

those are the two things he was involved with. I think the Reverend makeup was pure John. I was helping Stephan with the Reverend, and doing Heather O'Rourke's makeup, which was done in gelatin. I had just re-formulated gelatin for appliance work, which was a new/old technique, because other people had played with it, but I found that adding certain things to it aided its longevity. The big problem with gelatin was that it melted, so water was definitely the enemy. I found that adding certain minerals could change that and raise its boiling point, but it turns out that raising the boiling point isn't as important as protecting it from moisture."

EVERYBODY'S ALL-AMERICAN

Based on the novel by Frank Deford, *Everybody's All-American* followed the story of Gavin Grey (Dennis Quaid) a former hometown football hero, who finds that fame and success have passed him by in later life. With the film taking place over a period of 25 years, Smith was brought in to handle Dennis Quaid's makeup while Kevin Haney and Tom Case were assigned the remaining cast members.

"I came in to do the 'middle' aging, as well as help do some of the de-aging for the younger parts," recalls Smith. "The main problem was that Dennis's character, when he retires, is not only older but he's also overweight, so that involved putting appliances on his face to make it somewhat chubbier, but they only covered part of his face, which is technically more difficult to do realistically than to put appliances over an entire face. That makeup was more difficult for me than my makeup on F. Murray Abraham for *Amadeus*."

"The difficulty was that making rubber photograph exactly like exposed skin is awfully difficult, so I struggled with the different ways of solving the problem. Believe me, it was hard. This situation was unusual for me in that I had to be there for about a month, but it was agony, and I never did that again. I still continued as a consultant, but I did not want to subject myself to that kind of life."

According to Haney, "I was Dick's set man, and

responsible for Tim Hutton's makeup throughout the shoot. I also worked with Dennis when he was 'normal,' doing those scars on him and stuff like that when he was younger. Dick came in later, so I was to do Tim and Carl Weathers, while he was going to do Dennis.

"It's not well documented, but Dick really worked his ass off and it almost killed him. In a sense, he was being the 'Grey Ghost' himself, trying to do one last run into glory, while they were trying to deep-six him at every move. [Director] Taylor Hackford wasn't the most convivial guy to work for, and they would do stuff like, they would shoot a test in daylight and didn't color-correct the film, so Dennis would turn beet-red and they didn't put filters on the camera, so everybody was saying, 'He's too red, he's too red!' And when they actually shot it on the day, of course they had an 85 filter on the camera, so Dennis looked pale compared to the other football players, and they ended up having to reshoot it, so that was an embarrassment for Dick, but he did it, and what's in the final film worked out fine."

The relationship between Smith and Quaid wasn't always a happy one. "He was such a pain in the backside," claimed Smith in a 2008 interview for *Inside Film*. "It was my job to fatten up his face, which is harder than doing old age makeup. This involved pushing both cheeks up to the eyes and creating a double chin. Dennis used to arrive at my trailer, flop into my makeup chair and fall asleep, because he was so drunk from the night before. I would yell in his ear, but that wouldn't wake him. This infuriated me, because I couldn't get the glue on right, and the makeup started to buckle and fold.

"One day, he blamed his drunkenness on his girlfriend, and I said, 'Fuck your girlfriend!' That was it; he was ready to fight me now, so we stepped outside of the trailer, and I wasn't afraid. I wanted to fight him. In the end, he took pity on me, because he could see that I was a frail 61-year-old man, compared to him being fit and in his thirties."

In Haney's opinion, the film may have been the beginning of the end as far as Smith's on-set film work was concerned. "I think that cemented it, because it was such an unpleasant experience for him and his fights with Dennis Quaid. Dennis isn't the

easiest person to get along with, but mixing him and Dick was like oil and water. It just wasn't good, and I got to hear some of Dennis's comments about Dick, so he would say stuff like, 'Makeup expert, but when something's wrong, it's all my fault!' and I would think, 'Yeah, kind of, Dennis. Nobody asked you to stay in the bar all night playing the piano and when you show up for your 6 a.m. call, of course you're exhausted and of course you're going to fall asleep!'"

Smith remembered another problem, in an interview with the Australian magazine *Smoke & Mirrors*. "I've done makeup under a lot of conditions," he noted, "but never with a couple of hounds underfoot!"

"Dick is being kind," claimed hair stylist Susan Kalinowski in a January 2019 exchange with Haney on Facebook. "Dennis would arrive with his two huge dogs, and Dick was expected to do the makeup with them demanding attention. If I remember right, Dick bought those child gates and made the dogs stay on their side! I think Dennis was taking Percocet because of a broken collarbone he got while filming football scenes. Not sure about the alcohol, but it was clear that the two of them weren't in love!"

"You remember correctly," responds Haney in that 2019 exchange, "and I was there too. Tom Case had done Dennis's makeup up to that point because the film was shot more or less in chronological order. Dennis loved the 'youthful' makeup of Gavin in his twenties, but every makeup done on him up to that point was half an hour at the most, and his body scars may have taken 45 minutes. Dennis was not prepared for the early calls or Dick's demands for discipline in his makeup chair. Taylor Hackford would also shoot long hours, beyond Dennis's actor turnaround, except on Saturday night, when Dennis would hold fast for the sake of the crew.

"I cannot confirm or deny the alcohol, but the Percocet would definitely cause Dennis to fall asleep in the chair on those early calls, and one beer would seem like five."

Not all actors were as problematic, notably a youthful-looking Timothy Hutton. "It wasn't hard to make him look like the younger Donnie," acknowledges Haney. "We did have a lot of mold problems on the film, because for whatever reason

the foam latex was being difficult, and the Ultracal wasn't what it used to be, so there were a lot of thick edges and the pieces weren't that textured, which created all these problems of doing an in-the-middle-of-the-face makeup.

"What we ended up doing with Tim was just painting his face with PAX, because we had done some little cheek pieces for him, but Taylor didn't like them and felt he could see them. You *can* actually see them in the two-shot with him and Jessica Lange in the stand, where she is wearing the cheek pieces, so at the end of the day they didn't add that much and with a little clever highlight and shade and color, and the texture of the PAX, it worked just as well."

After months of work, Smith finally completed his Advanced Professional Makeup Course, which distilled a lifetime's worth of work into a massive, three-part magnum opus. "I am offering this course to serious, would-be professional makeup artists," Smith wrote in the introduction, "who have already learned basic makeup techniques, and believe they have the stuff to become first-rate professionals. I cannot promise or even imply that you will become one, because today, this field, like so many other creative ones, is very difficult to get into. There are not many openings, and the competition is tough."

Over the next several decades, the course became an indispensable reference work for makeup professionals across the globe. In recent years, a less comprehensive 'basic course' was also offered, providing would-be artists an introduction to the industry.

THE BLOB VISIT

Throughout the eighties, it wasn't uncommon for Smith to visit the various West Coast shops, which were full of young makeup effects artists working long hours and doing cutting-edge work. "It was like visiting royalty!" claimed one star-stuck technician.

"I'll never forget when he came to visit *The Blob* shop," remembers Bill Corso. "Dick was walking around, and one of the guys working on the crew

was Richie Alonzo, and Dick knew Richie well, so he introduced me to Dick, who I had actually talked to on the phone when I was 14. On this trip, he brought a young guy with a beard, who I didn't know, and it turned out to be Kevin Haney, so it was great to meet him too."

"Whenever Dick showed up, it was a party," notes Alonzo, "and he was always sharing information about what he was doing. When we were working on *The Blob*, the shop was split right down the middle so one half was Tony Gardner's side and the other was Lyle Conway's. I had ended up working on the film because I'd come out to visit a friend in LA and he said, 'I'm going for an interview with Lyle Conway who's going to be doing a show in LA; why don't you come out and apply?'

"I didn't think they would hire me because I didn't live in LA, but my friend said, 'What do you have to lose; just go in and interview and see what they say. If they want to hire you, you have an excuse to come out here!' It just so happened that I interviewed with Lyle and got a call-back, so I needed to return in a week's time to start. I had to pack up my sculpting tools and a bunch of stuff and stay with a friend until I could get a place to stay for the remainder of the show.

"As I recall, there were so many amazing people working on the film; it was a Who's Who of makeup effects artists, including Mike Smithson, Brian Wade, Chet Zar, Mark Setrakian; all this super-young talent. That was where I first met Bill, so it was a great meeting place, and we had a great opportunity to play around with different materials and come up with new and different ways to do Blob effects.

"Tony Gardner was doing stuff as well on his side of the shop with makeups that had to be applied, while Lyle was doing *The Blob* creature effects. I worked on the thing that shot up from the drain, and we were doing silk fabrics and slime and methocel, and it all got really crazy after a while.

"I think Dick was in town making his rounds, so he came to *The Blob* shop, and he was also going to Rick's and Greg Cannom's, which he did periodically. He would take a trip out every year and share



The Blob (1988) makeup effects team

Photo courtesy of Richie Alonzo

information, maybe pick up some new things that people were doing. It was always great to see Dick."

"I remember sitting at my station," adds Corso, "and at the time, I was a big Coca Cola drinker, so I had a Super Big Gulp next to me, which was like a garbage can full of Coca Cola, and Dick read me the riot act. He said, 'It's the worst thing you can put in your body. Do you know what that does to the paint job on a car?' so he was always concerned with people's health. You can't argue with a guy who lived into his nineties, and with all the stuff he did in his basement, which could have killed them at a very young age, so he did what he could to be healthy."

Haney remembers the visit as one of many he got to make with Smith. "Thanks to Dick, I got to meet a lot of people I normally wouldn't have met,

and that was a cool day, where I got to meet Lyle Conway, Tony Gardner and Bill Corso.

"One of Dick's great legacies, and because of his standing in the community, was that he could basically visit anybody. He always called in advance, and I may have been working on *Dick Tracy* at that time, actually, so I was doing some work out here, but every year Dick would come out to California to visit all the shops whether it was Stan's, Tom Burman, Rick Baker or whoever was working at the time. I think I went along as a padawan; I was never a peer of Dick's, but he respected my work and would bring me along because he thought it would be cool. I liked to tinker with stuff, but unfortunately, most of what I was discovering, Dick had already discovered in the 1940s. He would say,



Smith's 1987 Tokyo trip for Screaming Mad George's Monster Makers Halloween Contest, with fellow guests Steve Johnson and Linnea Quigley

Photos courtesy Steve Johnson, with thanks to Chris Dotson, his archivist

'That's interesting; I was experimenting with it in 1948!' so you never really got a leg up on him.

"I also remember that Richie Alonzo had apprenticed at the Metropolitan Opera under the tutelage of a brilliant makeup artist named Victor Caligari, because Dick always loved that name. Dick was obsessed with names, and he used to say, 'Dick Smith, oh, great' In fact, at one point he was going to use his middle name and be Dick Emerson. He even tried to get me to change my name to Kevin Kent, but at the time, I was working with a lot of New York actors and they said, 'Oh no, Kevin, that will become the c-word!'"

SCREAMING MAD GEORGE'S MONSTER MAKER'S HALLOWEEN CONTEST

Started by Japanese makeup effects artist Screaming Mad George on October 25, 1986, at LA's Park Plaza Hotel, the annual Monster Maker's Halloween Contest brought together the creature effects community to compete in several different categories.

"Something really marvelous has happened with makeup," observed Smith, who was interviewed in a video for the contest. "We've entered into the second great era of professional makeup. I think the first one really started back in the mid-thirties in films, when makeup artists learned to use foam latex to make appliances and things to change the face three-dimensionally. It's only in the last ten or fifteen years that we've entered into a new era, a second era, and there's been a quantum leap forward. I'm referring to the understanding by makeup artists of many new technologies that enable them to go far beyond what was possible before: making change-o-heads (heads that change right on camera), doing different transformations where almost anything can happen."

During the ceremony itself, Smith observed that, "Halloween is a really special holiday for makeup artists; I think it's even better than Christmas! On Halloween, thousands of people celebrate the art of makeup, so it's really our holiday, and we should make it official. I think we should have this event every year as the official opening for the festivities of Halloween."

Smith eventually flew to Tokyo for a follow-up event, along with up-and-coming artist Steve Johnson and scream queen Linnea Quigley. "Best memory?" claims Johnson, "Getting blasted on sake with Dick Smith before a Kabuki theater show!"

"I remember that trip quite well," adds Steve Wang, who also attended the Tokyo event. "I had won the Screaming Mad George Halloween contest for the second year in a row, along with Bill Basso and another gentleman whose name escapes me now. Winning meant that I was invited along with Steve Johnson, Linnea Quigley and Dick Smith to attend the Japanese version.

"We attended the contest, hung out for a photo-shoot, and then had a big group dinner. Steve had made up Linnea as a demon for the show, so she walked around with the demon makeup for some time."

1988

SWEET HOME

Japanese actor/filmmaker Jûzô Itami approached Smith to work on *Sweet Home*, a potentially big-budget effects-laden Hollywood-style ghost story. Smith agreed to consult on the project, mostly via fax, but he was underwhelmed by the proposed effects, which appeared to be knock-offs from American films, right down to a character whose head rotates backwards. Smith made a few suggestions to try and improve the effects work, and even flew to Japan for two weeks during pre-production to design a makeup for Itami, who was playing a parapsychologist and wanted his character to look a bit like Charlton Heston. Although the final film apparently looked good, it was hardly a box-office success and never made it to American shores.

The film provided a start for Japanese artist Kazuhiro Tsuji, who started playing with makeup as a hobby a couple of years earlier. "There was a bookstore in my hometown that imported American magazines," Tsuji remembers, "so I could sometimes get *Fangoria*, *Gorezone* or *Cinefex* - around that time, they started translating *Cinefex* into Japanese - and there were books about special effects in Japan too,

so I learned by trying things out myself. I would buy *Fangoria* and translate it with a dictionary.

"I eventually found Dick's address in the back of *Fangoria* and sent him a letter asking what the best way would be to learn special-effects makeup. I asked several people who had corresponded with Dick, and most of them got a letter back right away. Dick wrote back, telling me there weren't any good schools even in the United States, so the best thing to do was practice on myself, and whenever I came up with a new makeup, I should send him a photograph, so that's what I did. For seven or eight months, every time I made something new, I would send it to him, and he would send back a letter commenting about what was good or bad.

"Dick always got right to the point, but his comments understood my situation and resources. For example, my biggest issue was hair work, which was quite limited. Getting hair was difficult, and for a teenager, buying those things was too expensive, and at one point he mentioned using a curling iron, but said, 'I know it's going to be hard for you to get one right now!'

"Another comment that affected me a lot was he said, 'I can't believe how horrible your pictures are with you living in the land of the camera!' So I realized I really had to improve my technique of taking photographs. If I was doing a makeup on myself, I would set up the camera and focus and set up the timer and try to be in the right place. There were no digital cameras at the time; it was all on film, so you didn't know what it would look like until you got it back from the lab, so that was hard.

"For my first job, Dick had started supervising this Japanese film, *Sweet Home* and recommended me to be one of the crew. I did some mold-making and a bit of sculpture, just a few basic things, but I think he saw some potential in me." It was a relationship that would continue to grow over the next couple of decades.

THE SHADOW OVER INNSMOUTH

One of Smith's more intriguing projects from the late eighties ultimately never saw the light of day,

at least not in its original form. Director Stuart Gordon was to re-team with his *Re-Animator* / *From Beyond* screenwriter Dennis Paoli for a big-screen adaptation of H.P. Lovecraft's 1931 horror novella *The Shadow over Innsmouth*, about an aging Massachusetts seaport that provides a home for a race of fish-like humanoids called the 'Deep Ones.'

As Gordon explains, "It was an earlier incarnation of a movie we ultimately did called *Dagon* in 2000, with a script that Dennis had written as a follow-up to *Re-Animator*, but Charles Band, the distributor of *Re-Animator*, thought the idea was ridiculous, so we did *From Beyond* instead.

"When we finally came back to it, I contacted Dick Smith, because I had been a fan of his forever. When I was a teenager, I remember articles he had written for *Famous Monsters of Filmland* explaining how he did his prosthetic makeups and showing you how to do them yourself, and I ended up making a mask the way he described it out of latex. Dick was very open about his techniques, he never kept them secret, and so many people ended up becoming his students.

"I think this was '87 or '88 and we were doing the film for Vestron, which was a video company that was also producing films at the time. Brian Yuzna was going to produce it, and we got Dick to work on some of the makeup effects. The story was about a whole town full of monsters in different stages of transformation, so I figured it would be a pretty tricky thing to pull off, and we had some very extensive makeup effects in it.

"So Dick came in, and we had some drawings by Bernie Wrightson, a very well-known comic book artist at the time, so he did some designs, and we showed them to Dick. It was funny, because Bernie was there when we all got together, and Dick scolded Bernie, saying, 'You can't do these with makeup! You can add but you can't subtract!' so that's what I remember him saying.

"Bernie laughed, because he said, 'Look, that's not my problem! I came up with a concept for what these things would look like, but how you bring them to life is not my department!' Dick was not put off by that and he thought Bernie was funny because Dick felt he was half joking. I think what Dick was talking about was



2/8/88

Peter Newman Productions
Suite 2011
1500 Broadway
New York, N.Y. 10036

Bernie Wrightson
2582 W. Saug.-Wdsk. Rd.
Saugerties, N.Y. 12477

Dear Peter,

I'm sorry it's taken so long to get back to you. Things have been very busy around here. I will have made a hole in my current work load by early next week and would like to start on the "Shadow over Innsmouth" on the 16th or 17th.

I went out with a friend last week exploring a small area of Kingston. I'm enclosing some of the photos we took. Not only did we find some remarkably run-down and spooky looking neighborhoods...we found a wonderful abandoned slaughterhouse and caves which are ready made sets for the tunnels under Innsmouth. Most of these things are in a two or three mile radius of one another.

Anyway, I'm very excited about this project and eager to get started.

I will produce for Peter Newman Productions and Stuart Gordon preproduction artwork for "Shadow over Innsmouth".

This work will consist of character designs, set designs and anything else that is decided upon.

I can work a minimum of two weeks (14 days) to a maximum of three weeks (21 days). My rate is 500 dollars per day. I work seven days a week and I average seven hours a day.

I will send out a package several times a week via Express mail. I suggest Tuesday, Thursday and Saturday so you will receive them on Monday, Wednesday and Friday. Each package will contain whatever work I've done since sending the last package.

All original art is to be returned to me after a mutually agreed upon period. I would like the Producer and the Director to each choose one original to keep as their own. I like to give a little something back to people whose work I admire.

I think that about covers it. I hope to hear from you soon. Let me know your reaction to the pictures.

All the best,

Bernie Wrightson

Bernie Wrightson

P.S. I know a couple of guys in Brooklyn...make-up people. They're very good. They worked on "Altered States", "My Demon Lover" and "Poltergeist III" among others. I mention them because in addition to doing good work they're right in the neighborhood.



OLD H&G



From top left, clockwise: Smith and artist Bernie Wrightson, who provided concept art for *Innsmouth* (photo courtesy of Doug Drexler); a black and white Wrightson design; Smith's choice of reference photo for his initial human-to-creature transformation design; Wrightson's 1988 agreement letter, outlining his prospective design for *Innsmouth* (photos courtesy of The Stuart Gordon collection)



Normal appearance plus moderate gills



Eye brows reduced, eyelids emphasized, circles under eyes. Edge of upper lip blurred. Lines from nose and mouth corners started. Gills larger.



Eye brows eliminated, lids and eye bags larger. Sag lines of nose and mouth stronger. Cheeks silted out. Areas above and below mouth, puffier. Lip out lines covered.



Nose tip pulled up. Eyelids and bags larger. Face puffier with sag lines. Pale contact lenses.



Hair line receded and thinned. Indentation between lower lip and chin eliminated. More sags and deeper.



Hair thinned. Lips built out with dental "plumpers." Skin becoming scaly and pallid.



Hair thinned. Lips built out with dental "plumpers." Skin becoming scaly and pallid. Contacts paler.



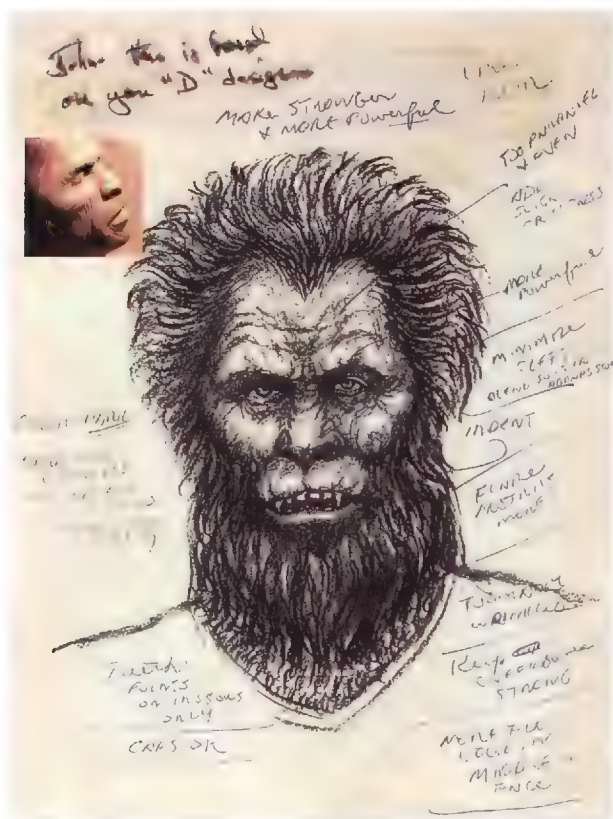
Full-face appliance make-up, perhaps partial mechanical mask on lower face.

Smith outlines a step-by-step makeup transformation, from human to creature



From top left, clockwise: A Smith creature maquette for the unproduced *Innsmouth*; a rare color design by Smith; *Innsmouth* test makeups

Photos on this and facing page courtesy of The Stuart Gordon collection

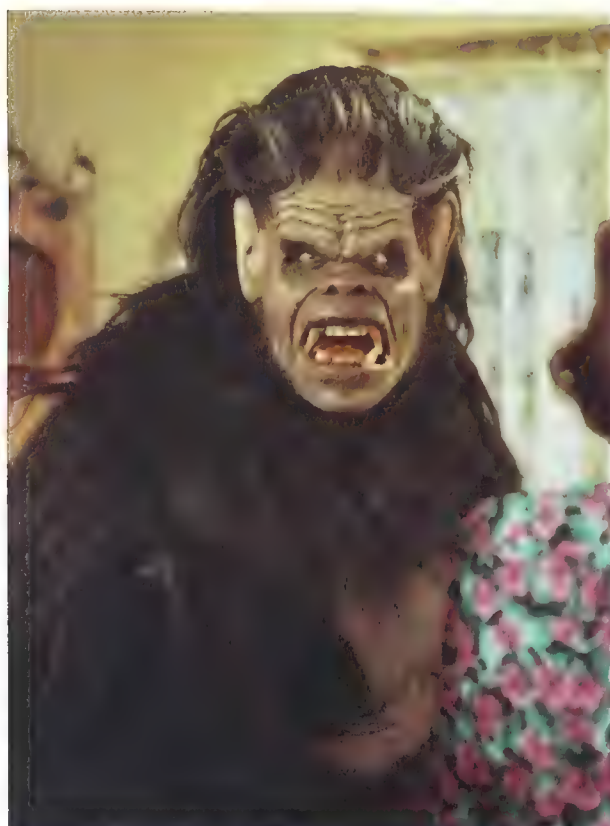


From top left, clockwise: Work from horror anthology *Monsters* (1988) showing Smith's Beast Man design for John Dods (with Dods' handwritten notes), used in the episode 'The Gift'; the Bog Woman from 'Museum Hearts' by Dods; Michael Anderson in a Dods makeup for 'Household Gods'; Dods applying one of his numerous prosthetic makeups for the series

Photos courtesy of John Dods



From top left, clockwise: More work from *Monsters* (1988) showing John Dods standing in for Darren McGavin for a gelatin face-tearing effect, revealing an alien face beneath, in the episode 'Portrait of the Artist'; a Dods Laughton-style makeup for 'The Legacy' (photos courtesy of John Dods); 'Werewolf of Hollywood' makeup by Vincent Guastini; a Guastini creature from 'Bug House' (photos courtesy of Vincent Guastini)



From top left, clockwise: Michael Burnett with Richard Moll as Arturus in the episode 'Demons' from the TV series *Monsters* (1988); Burnett applying a makeup from 'Demons'; Eddie Deezen in 'Demons'; Burnett and 'Murray's Monster'; another shot from 'Murray's Monster'

Photos courtesy of Michael Burnett

Bernie had done these sloping foreheads that would be impossible to put on a person, and what Dick was saying was you can't subtract; you can't take away the person's forehead. But he found ways to create those illusions, building up the area around the eyebrows and things like that to make the forehead look that way.

"I think the film was a very challenging project for Dick, but he was ready to pick up the gauntlet, and did. I want to say he worked on the project for about six months, and at one point, he actually made a mask using the wife of producer Peter Newman, who was a lovely woman, although you wouldn't know it after seeing her in that makeup. Dick created this fish-woman mask and what was great about it was the mouth could open and move, so it was very lifelike."

In a letter to Newman, dated February 8, 1988, Wrightson expressed his eagerness to get started on the project, confirming to the producer that his work would consist of "character designs, set designs," and "anything else that is decided upon." He agreed to a minimum of 14 days and a maximum of 21 for a fee of \$500 per day. Interestingly, a P.S. notes:

“

I KNOW A COUPLE OF GUYS IN BROOKLYN...
MAKEUP PEOPLE. THEY'RE VERY GOOD.
THEY WORKED ON *ALTERED STATES*, *MY
DEMON LOVER*, AND *POLTERGEIST III*
AMONG OTHERS. I MENTION THEM BECAUSE
IN ADDITION TO DOING GOOD WORK,
THEY'RE RIGHT IN THE NEIGHBORHOOD.

”

Smith ended up doing a number of sketches, drawings and three-dimensional concepts, working with former assistants Caglione and Drexler on the project; the same 'makeup people' mentioned in Wrightson's letter to Newman. "It was going to be our job with Dick consulting," claims Drexler, "and I

actually hired Bernie Wrightson. I still have a photo of me introducing Smith to Wrightson, which was a great moment for me. I remember thinking, 'Unbelievable: the two masters of modern horror, face to face!' and little old me was introducing them. My head was going to explode. I remember they contacted Dick, who recommended us, and that way he could kibitz and not have to deal with any of the heavy lifting."

"We both knew Wrightson," Caglione continues, "especially Doug, who was a comic book nut. We had been in touch with Wrightson a little bit before that, and he was living in the Catskills at the time and doing his thing there, so he came in and did some beautiful sketches. He was a great guy, and there was some fun stuff being designed by Dick and Wrightson before the whole thing just faded out. Dick did some really beautiful sculptures, including one chick with gills and a fish mouth. I did a few maquettes too, including one that is on my website."

At one point, Caglione even acted as a model for one of Smith's makeup tests. "I still have a video somewhere of us at Dick's house at Larchmont and it was a great day, and hilarious too. I remember we laughed our asses off."

"I did a rough foam latex mouth and stuck it on somebody to see how it worked," Smith noted in a 1990 *Fangoria* interview. "I was trying to avoid mechanical masks, which were expensive and often counterproductive." Interestingly, the article also asserted that Smith had chosen Greg Cannom to execute the major characters, while Caglione and Drexler would build and apply the various background prosthetics, as well as pull-on masks for extras needed in mob scenes. "His work is very organic," Smith claimed of Cannom. "I saw a sculpture of his that I liked better than mine." And in fact, a page of Wrightson's faxed black and white designs to Gordon is marked 'Drexler/Caglione, Yager [sic] vs. Cannom.'

As it turns out, Cannom did indeed do a bit of early work on the project. "I sculpted a quickie design on a head cast," he recalls, "using contacts I had for the eyes, and sculpted a rough makeup, which Dick said was very organic. He sculpted the one with the neck flaps, so he was talking to me about doing the movie,

and I showed him my sculpture and he looked at it and said, 'That's it, you have to do the film! It's better than mine; you have to do it!' I still have that sculpture somewhere, and I was always going to finish it off, because I thought it was pretty cool and very different from what other people were doing back then.

"So I talked to Gordon about it at the time, and he said I was going to do it, but the film never happened until he redid it years later."

In the end, *The Shadow over Innsmouth*, disappeared mostly for budgetary reasons. "What happened was, the company wanted to produce it for \$4 million," Gordon explains, "but as we kept budgeting it, it kept coming out closer to seven, so I said we needed more money and they said no. Since we weren't able to come up with a workable budget, it was put aside. When we finally came back to it, it was called *Dagon* and that was the film we ended up doing."

"It was a wonderful story," Smith noted in the *Fangoria* piece. "It's just a pity that the producers were stuck with the budget. Stuart didn't want to do it half-assed, and I respect him for that."

"It was one of the best experiences I've ever had working," claims Wrightson in an interview for the book *Lurker in the Lobby*. "I also got to work with Dick Smith, which was a thrill."

Gordon did end up shooting a somewhat different version in Spain, with makeup effects done by the Barcelona-based shop DDT. "Dick sent me a fax at the time with his designs," notes DDT chief David Marti (an alumnus of Smith's makeup course.)

"I was kicking myself," says Gordon, "because when we ended up doing *Dagon*, I think the budget was around two and a half million, and I already said it was impossible to do it for four. But when you want to do something badly enough, you'll find a way to do it. I think David Marti did an amazing job, because his budget was not huge at all, and there were literally 100 monsters in the film. But because we had done all these great designs with Bernie, we showed less of the monsters in *Dagon* than we intended to, keeping them in shadow, and I think that actually turned out to be for the better of the movie."

MONSTERS

In the late eighties, Laurel Entertainment, who had previously produced the low-budget horror anthology *Tales from the Darkside*, devised a follow-up series called *Monsters*. One of the producers' earliest moves was to enlist Smith as 'special makeup effects consultant' with his name prominently appearing in the show's opening credit sequence to provide a bit of credibility. And needless to say, having Dick Smith attached to the project probably attracted a huge number of up-and-coming makeup effects artists, many of whom were in fact suggested by Smith himself.

According to John Dods, a then-recent graduate of Dick's course, who went on to oversee an impressive 18 episodes of the series, "*Monsters* was the Walmart of syndicated TV. There was so little money that if a set needed to be dressed, the producer Jan Saunders would bring something in from her home and put it on the set or hang it on the wall, it was that low budget. That's what it was like. But it was thrilling for me, because it was my first professional work as a prosthetic makeup artist, having just completed the Dick Smith Makeup Course. I got thrown in out of the blue and couldn't have been happier because they were paying me. It's what I wanted to do at that time, and every week it was a different monster, so if you liked monsters as I did, it was a dream job. There weren't that many East Coast makeup artists, and I was always on time and on budget; I would have done them all if there was any possible way to do it without killing yourself."

As usual, Smith was involved to a much greater degree than he was contracted for. According to Dods, "He was hired at a pretty fancy hourly rate, for I think, six hours per season. They couldn't afford more than that, and I heard him remind them after a production meeting, 'You know, we've used five of the hours, so you want to be careful of the time!' In reality, he must've spent dozens of hours, just based on some of the phone calls I had with him, so he certainly worked for free to a large extent.

"Dick became interested in many of the episodes, and he had a lot of suggestions as to how problems might be solved in a low-budget way, certainly on

two of the episodes I worked on. I don't know the extent he was involved in the others, but he did some sketches for two of my episodes and I followed what he designed.

"We also talked on the phone, and I sometimes went to his house, either to make use of his studio or just to discuss the problems and how they could be solved. Dick would provide endless information, making specific suggestions and talking about materials. He was like the *Encyclopedia Britannica*: 'You might try this, or you can get this here.' He even contributed props from his own collection. There's a dummy I had to build for 'The Young and the Headless' that needed feet, and Dick gave me William Hurt's feet from *Altered States*, so that was very cool. There were other episodes where he said, 'Oh, I have this; can you use it?' just to help with the budget.

"For 'The Gift,' I sent Dick a Polaroid of the rough sculpt, which is what we did in those days, and he gave me notes, which I wrote down on one of his drawings. He would say, 'There are too many wrinkles!' and things like that, so he was extremely detailed. I would send Polaroids of the monster of the week for each episode to Dick, the producer and director, so we could discuss it without having to take a day to travel in to Queens from New Jersey to see people in person, which had to happen sometimes, but that was mostly how we communicated back then."

Another graduate of the Dick Smith course was Vincent Guastini, with whom Dods had worked on several projects, including a couple of *Monsters* episodes. "I was assisting John when I got tapped by Dick to do my own episode, and when I later asked Dick how that happened, he told me one of the producers was impressed with me on set and really liked my work. That first episode was called 'Satan in the Suburbs,' and it snowballed from there. The producers liked what I did and started offering me my own episodes. The way it worked, you would check in with Dick Smith and go over the episode, but by season three, he would say, 'That's very nice of you, but you can do what you want!'

"There was one episode I did about a man who turns into an insect, where I needed a tongue for a scene in which the bug man penetrates a girl's neck

with it, and I had never done a prosthetic tongue before, so Dick loaned me a tongue from *The Exorcist*. He said, 'It's a very valuable prop, so make sure you take care of it!' Ten or fifteen years later, I got a note or phone call from Dick, who said, 'You know, I gave out a couple of those tongues to people on *Monsters* and never got one back; I was wondering if you still have it?' I said, 'No, I gave it back to you!' I remember he even told me at the time to use peanut butter to keep the tongue in place."

A unique aspect of *Monsters* was that episodes were split between East and West Coasts. "From what I was told by Jan Saunders the supervising producer on the East Coast," claims Dods, "Laurel wanted to have a corporate presence on the West Coast so they could make contacts out there, but I think the practical reason is it would have been hard to do an entire season on the East Coast, because there weren't that many special effects makeup people on this side. You wouldn't have that problem today, because there are many more people on the East Coast, but it was a factor at the time."

"I think Vincent Guastini did the most episodes on the East Coast and I did the most on the West Coast," continues Michael Burnett, who was based in LA at the time. "Most people did one or two, partly because of how quick and low budget they were, so it was really difficult to do too many of them back-to-back."

"The show was split into East and West Coast," continues Richie Alonzo, who was originally from the New York area before moving to LA in the late eighties. "The shooting schedule was pretty fast and furious, and I don't know why, but they had bigger budgets on the West Coast.

"I did a couple of episodes including 'Sin-Sop,' which was about this guy who had the ability to absorb sins, so he grew immensely large, and I did a fat makeup with body and facial bladders, so it was very ambitious but a great opportunity to show what I could do.

"I did another episode, 'Rerun,' where a man changes into a slug-like creature, but I thought 'Sin-Sop' was a good one, because his arms and body had to inflate. I managed to get a wig to cover the appliances from a wig maker I knew at the Metropolitan Opera, so she took a stretch wig and

put a lace front on it, making it look like an amazing \$800 wig. So the show was a crunch, but I felt I was able to bring something to the table that was of quality and not just banging something out."

Like many of his East Coast friends, Alonzo felt a closer link to Smith than perhaps some of their LA counterparts did. "Dick was so gracious to a lot of the people in New York," he explains, "because you really had to prove yourself makeup-wise there. If you were in Hollywood there was already a certain level of prestige and everything that came with that, whereas there were makeup people back in New York who stayed in contact with Dick, so we could discuss things and talk about materials. If somebody came across an interesting material, they would pass the information on to Dick and it was something else he could look into. There was even a section in his makeup course where he mentioned some mold-making materials I was playing around with that he had also experimented with."

Although Burnett didn't have the same access to Dick Smith as his East Coast counterparts, he met Smith several times while working at Rick Baker's shop. "I also had the pleasure of visiting him in Larchmont and spending a day there in the late eighties, but I don't remember specifically calling him on *Monsters*. I think he definitely got more involved in some of the East Coast episodes, like 'Fever Man,' which was kind of the pilot, where Kevin Haney got sick and Dick ended up helping with that makeup. For the most part, we were trying to do cool and innovative things for each episode, but I don't think anyone ever said, 'Hey, you can give Dick a call!'"

"I did take Dick's course, and I don't remember the exact year, but I remember him coming to Rick's shop. Tony Gardner was working there at the same time, and I think we wrote Dick a check right there and then. He hadn't even written the first part yet, so I remember getting each chapter over several years and I'm sure I drew on some of the information from it, because it was great reference material."

"There was a term they would call certain students of Dick, and believe it or not, that was 'Dick Heads!'" chuckles Guastini. "It was more of a West Coast term for us, and there weren't a lot of us East Coast people. Carl Fullerton did the opening credit sequence, but it

was pretty much John Dods and I who got the bulk of the episodes. There were people like Richie Alonzo and John Bisson who did one or two, and then you had the West Coast people like Michael Burnett, Steve Johnson and Mark Shostrom, who also did an episode. I believe ADI did one or two, which is how they started their shop before *Tremors*, so there were quite a few makeup effects people involved in *Monsters*. I was trying to get my own lab going, so it was the most important thing in my life at the time."

For Alec Gillis and Tom Woodruff Jr. the first-season episode 'Match Game' was literally their first assignment after leaving Stan Winston Studio to form ADI. "We were thrilled to get the work," says Woodruff, who also played the monster for that episode. "I remember we did this zombie makeup on me, and at the time, I was wearing braces, so I had these clips inside on those braces to accept a retainer at night. It was basically two open attachments on either side of the braces, so we created this dental prosthetic that would actually clip to my teeth but push out so it created a muzzle-like look of a person whose cheeks had sunken away so much."

"I remember we were on set when Dick came in marveling at the look and he really loved it, but we just incorporated something as random as the fact that I happened to have braces at that time that we could work into the makeup. It was very rare for Dick to be out here - it was just happenstance that he was in LA the week our episode was filmed - because I talked to a lot of makeup artists that worked on the show who never had a chance to talk to him, much less meet him, over the course of the series. Anyway, he really got a kick out of our ingenuity, and I think that led to him seeking us out when he came back a couple of years later for *Death Becomes Her*."

Another West Coast artist was Greg Cannom, who not only created the troll creature for 'Fool's Gold,' but also made his directorial debut with the episode. "I thought it would be fun to direct," claims Cannom, "because I had never done it before. As far as I know, Dick had nothing to do with my getting the episode; he might have recommended me, but I didn't work with him or talk to him when I did my episode. But it was fun to do, and I got to create

the little creature played by Debbie Carrington. I pretended to try and direct it, but I'm not a director; I'm a makeup artist. I never had any desire to direct, because it's hard enough doing a film and trying to get the makeup effects straight, let alone direct it.

"I do remember it was really hard on Dick trying to do that show with the amount of time he had and how big some of the makeups were."

Although Smith was only supposed to be involved with *Monsters* on a consulting level, he quite literally took over the key creature makeup for episode one, 'Fever Man.' "The reason he got pulled into it," elaborates Kevin Haney, who originally had the assignment, "and to the extent he did on that episode was because I had a complete nervous breakdown trying to get that big fat lady made up. We did a test the night before, and it took forever to clean her up and then I had to go home and make all the pieces. It was like, four in the morning and I knew I wasn't going to be ready, so I called Dick and [producer] Michael Gornick and said, 'Look, I'm not going to make it; sorry!' and Dick stepped in to finish it and made it all work."

"Here's the thing about *Monsters*," Haney continues. "It had a budget of something like \$1500 [per episode], and I didn't get help, because I felt I couldn't afford it. Up to the point that I had to go into town and do this test on the lady it was fine, but she was so immense and I had only brought a limited amount of remover; it took three times as much remover and I didn't do the math of 3 x 3, and I only had one quart of remover, so it took forever to clean her up."

"By the time I got home, things started not working well. I was also using a very soft poly foam called Poly-Soft, which required an SE 89 layer to get any kind of results, so I was working in my basement with all these fumes, and I was already exhausted, so I finally snapped. Everybody has those moments from time to time and that was mine."

With time running short, Smith went to Peter Montagna, who had previously turned down an invitation to work on the series. "I honestly felt bad about saying no," Montagna remembers, "because I told him I couldn't afford it and Dick totally understood. I was married with two kids, and I was already busy with *Saturday Night Live* at NBC, so I couldn't do the episodes

he offered me, because they were just too cheap.

"But as luck would have it, Kevin had created a makeup for this one episode, and he had worked himself to the point where he got sick, so Dick called me and said, 'Listen, I'm in a bit of a pickle here; could you come out and help me with this episode we're doing?' We had to finish the makeup and apply it, so I went up to Dick's place in Larchmont to finish making the molds. I didn't know it at the time, but the makeup had to be done on a very large woman, so we had a big chest appliance to finish as well as running the foam, but all of that worked out fine.

"When the day arrived to apply the makeup, as I got there, I saw this very large woman getting out of a cab and sure enough, it was the woman we were doing the makeup on. My understanding was, the director or producer had seen her in some kind of off-Broadway theater of the absurd or some art house thing, and thought, 'Maybe we can build a creature around her for one of the episodes!' She was a very sweet woman and very smart, but she couldn't fit into a regular makeup chair, so the grips modified a Laz-y-Boy sofa, putting it up on apple boxes so she could sit comfortably, because we had a long makeup session with her. It was five or six hours and she had to sit in the chair basically nude.

"So Dick and I started doing the makeup and I was chatting with this woman, whose name was Christine, and I asked her what she did when she wasn't playing a monster. She very casually said, 'Oh, I'm a phone sex operator!' and Dick, who was totally into what he was doing, said, 'Oh really? That's interesting!' Anyway, we got her all made up and she looked fantastic. Kevin's design was terrific, and Dick did a fantastic job. And I got to meet David McCallum and tell him I was a big fan of *The Outer Limits*, and 'The Sixth Finger' was one of my favorite episodes.

"The girl came down to set, and everybody was happy, and the director was thrilled. In the scene, she's supposed to lunge at McCallum, who has the ability of removing evil forces from sick people, in this case a little girl, so the entity manifests itself as this demon and McCallum's character subdues it. Well, they were supposed to start fighting and Dick and I had slimed her down — we had a bucket of Ultra

Slime handy to make her even more grotesque — so she lunged at McCallum and slipped and fell on the floor. She was okay, but everybody ran over to help her up, and she was more embarrassed than hurt, but she was also completely 'breaded' in all the debris from the floor, which was now completely stuck to her. She looked like the biggest veal cutlet you've ever seen, with all this black stuff stuck to her.

"Dick's eyes bugged out of his head, and we looked at each other and he said, 'How are we going to clean her up for take two?' because she was completely covered in this shit. Thinking quickly, we got a Hudson sprayer full of water and she stuck each foot in a bucket of water (because the slime was water soluble) so Dick and I started spraying down this giant demon. The stuff was washing off and Dick said, 'Oh yes, it's working beautifully!' We got all this stuff off her, and slimed her up again for take two, and everything worked fine, and we got the shot, but it was all pretty comical.

"After they wrapped David McCallum, they realized they still needed an insert shot of his character wrestling with the demon and poking its eye out, but since they had just sent McCallum home, they didn't have anyone, so Dick said, 'Oh, Peter can be McCallum!' They put me in his shirt and wardrobe and the demon got on top of me, and I put my arm up and grabbed her eye. I think we had a pump or a tube running up my hand, so I got to be in the show as David McCallum's hand double for that shot!"

Montagna also worked on the show's opening credit sequence, in which a family of creatures sits down in front of their TV to watch the new episode. "I worked on it with Carl Fullerton and Neal Martz, as well as Todd Kleitsch who was helping out but didn't do any makeup application," Montagna says. "Neal had made some mechanical stuff to make the eye blink, so Carl was there working on that.

"The mother also walks in with a plate of worms that the family eats, and I asked Neal what he made the worms from. He said, 'We took some Gummy Bears, put them in a microwave oven, melted them down and made a little mold for them!' so the worms were made of Gummy Bears so the kids could eat them.

"There were four characters in the scene, and I worked on the Potato Head dad, which was basically

a big poly foam head with a blender piece around his face that blended off on to the poly foam. Neal and Carl worked on the mom, who had that eye mechanism inside, and I remember they had some issues in terms of it not working when they wanted, so they had to do some last-minute work on it."

And perhaps presaging the overall limitations of *Monsters* as a TV series, the father's arm was so stiff he literally couldn't turn the light off with it. "It was rigid poly foam," notes Montagna. "They didn't have time to run foam, because the budget was so low and the time frame so short that you had to create short cuts, and poly foam was the quickest way to get something done. And the arm was so large that to build a big mold would have meant baking it in a large oven, and we had to figure out quick ways to do everything. Making the piece out of poly foam was faster and easier and it worked fine, but it was hard as cardboard, so the guy couldn't move around in it.

"Sometimes when you're thrown into a situation like that, you just make the best of it, but you can still come up with great stuff. I learned that from Dick a long time ago: you just use what you've got. We did stuff all the time back then. Some of the so-called mechanical stuff was actually Popsicle sticks and hot glue, but you made it work. And even though the essence of that show was low budget, you could still turn out something cool and people would watch it. That was the charm of *Monsters*: you didn't need a million dollars to make something cool. It was all about how creative you could be with what you had!"

"Carl and I worked on that together," adds Martz. "That was an easy job; I sculpted the Potato Head guy and the arm, and we ran the poly foam for it. Because he basically sat there and didn't move, we were able to use poly foam, so the head went on and he didn't have to move the arm.

"All I can remember is the Potato Head guy for that sequence, as well as the wife and the little girl with the Cyclops eye, which we operated by remote control. I don't really remember the other stuff."

Meanwhile, Smith's protégé Rick Baker was taking on the ambitious *Coming to America*, in which Eddie Murphy

had to be transformed into a wide variety of characters, including Saul, an elderly Jewish man. Teased Smith to Baker, "Oh, this is going to be interesting to see if Mr. Monster here can make a human!"

1989

THE GODFATHER PART III

For the third and final installment of Coppola's *Godfather* saga, two decades were supposed to have passed since the first film, which meant several original cast members had to be aged. It was Smith's job to design those makeups, which would be applied on set by another artist. "I put a lot of time into it," he remembers, "a lot of tests on Al Pacino and so forth. I think it could have been a definite improvement, but instead of the two weeks they promised, they gave me one week and it was impossible to get it ready in time and still do what was planned."

Smith began designing some of the appliances required for the film, including an early sequence in which Andy Garcia's character bites the ear off rival Joey Zasa. "Joe Mantegna who played the part, came here [to Larchmont] and I cast his ear to make a false one that would bleed, with a tip that came off."

Less disturbing was the task of aging several actors a decade and a half. "Diane Keaton was very opposed to being aged," claims Smith. "She virtually refused, so that was a problem for Coppola to deal with. I think he did it with careful shooting and angles, so it was suggested rather than literally done. She would never have gone for even the slightest amount of old age stipple."

The biggest challenge was Pacino as the older Michael Corleone. Smith had used old age stipple on the actor for the end of *Godfather II*, but the third film called for more dramatic aging. "Francis wanted him to look like a bulldog, with a face somewhat like Brando's in *The Godfather*: heavy and worn. Al added his own requirements: he wanted to look like a man who had suffered and who was changing but still charismatic and attractive to women, so there was a whole list of things that had to go into this makeup.

Smith prepared a series of concept designs that

included subtle jowl appliances, as well as a range of hair styles, and Coppola approved the overall look. "My approach is always to use as little makeup as possible, which is easier for the actor. It tends to look more natural, and takes less time to put on, and Pacino wasn't much more accepting of sitting in that makeup chair for hours every day than Brando was!"

Smith did the initial makeup tests, including jowl appliances and old age stipple at Pacino's own home, just a half hour drive from Larchmont. "Al was about 50 and very well preserved. His hairline was rather dense and a little on the low side, but there was no real thinning, so it wasn't suitable for much aging, and it was long, almost down to his shoulders, and black, which is almost impossible to gray or whiten without looking phony."

Meanwhile, Coppola had very different ideas for Talia Shire as Connie in the third film. "Talia is very cooperative in terms of makeup," says Smith, "although she got very upset when — without talking to her [about it] — Francis suddenly decided he wanted her to be fat. And in fact, some appliances were made up by a studio in Hollywood for her, a jowl kind of thing. I put them on her when I did Al's makeup for testing, and we were all happy, frankly, that they didn't work; they weren't right for her. She has a very strong face. Although it's a small face, it's very strong, and with a little old age stipple, she looks very tough, a kind of wiry, older Italian person. Her hair is severe. That sort of thing can be quite successful."

Kevin Yagher remembers getting a call from Smith out of the blue. "He said, 'Listen, I'm going to do *Godfather III* with Talia Shire and I'm going to do an old age makeup on her. I need you to take her head cast, and if you can, make these appliances (I don't know if he even sent me money but I need you to do a test for it, because I don't have access to her, so why don't you sculpt them?)' He had some of my work in person and couldn't believe it, because I think I was one of the first people, if not the first ever in any shop I've been to, to actually put pores in skin that looked like pores that flowed. Pores have a flow, and they may not be round, but we all used rubber stamps and that would leave holes, but back in Ohio, because I didn't know any better, I hand-tooled every pore. That's

standard now, but back then, maybe you used a wire brush for the head pores.

"Anyway, he had seen my work and said, 'How did you get these pores? What texture stamp did you use?' I said, 'No, I hand-tooled it!' He looked at me like I had three heads and said, 'You're out of your mind; how long did that take you?'

"I said, 'I don't know, two days or so.' He said, 'Two days?' To him, it was: work out the design and then texture-stamp everything.' His *Little Big Man* and all those makeups just had orange peel dots on them, so he was appalled by the whole thing.

"Anyway, Dick asked me to sculpt these pieces and run the foam latex for Talia Shire, so I did a couple of cheek appliances and I think a neck and maybe a forehead and sent them to him. And then Dick called and said, 'How can I apply these things? They're way too thin!' Dick's appliances were at least a quarter-inch, maybe thicker; all of those old age things were amazingly thick appliances, but these were just not standard to what's being done now.

"Not only that, but I was looking through some stuff recently, and pulled the envelope out, which had the portrait from *Godfather* of the entire family, so he had sent me that famous picture, and there in a zip-loc bag, were those foam latex appliances. They were still in one piece and hadn't rotted, so I pulled them out and they were plenty thick enough, almost to the point where they were a bit thicker than I would have gone now, but Dick was so upset at the time, saying: 'I can't use it, I can't use it, it's all ruined!' It was like being told by the master that you failed him. He was used to appliances staying in shape when you put them on the face, instead of gluing one thing down and you roll it on. I understand now that Dick was older and maybe he was scared, because he now had nothing to show them.

"But going back and looking at them again, I thought, 'Are you kidding, these are totally fine; I can lay these in two seconds and they're actually too thick for me now!' But at the time, I felt devastated and thought he would never speak to me again, but Dick wasn't the type to spread rumors or to badmouth you to another makeup artist, so I never heard anybody tell that story like, 'Oh yeah, Dick told me that story about your appliances!' He just kept it to himself, and

of course we talked again over the years, but it was still kind of devastating when that happened.

"It was an overreaction, because I think he had never applied anything thinner than a quarter of an inch, so he was shocked, but he kept telling me, 'Make it very subtle, I don't want it to look like makeup on her face. I'm only going to age her 20 years,' or whatever it was, 'so it's not going to be a ton, so don't overdo it,' and I don't think I did, but apparently I did and I scared the crap out of him!"

Without the opportunity to do any hair testing on Pacino before leaving for Rome, Smith requested two weeks to finish the makeup prior to shooting. That included a week to cut and bleach Pacino's hair, do camera tests, and with a bit of luck, persuade the actor to let him recede his hairline. Once the look had been established, Smith would pass the job on to Bob Laden, who he would train during those two weeks.

Unfortunately, Smith and Laden were given a mere five days to get Pacino's hair ready for the final makeup and hair test before shooting began the following Monday. As Smith recalls, "We saw our screen test on the Thursday, and everybody agreed the appliances and Al's hair color were good, but Francis had still not made a decision about the hair style. He said, 'I'll think about it tonight and you'll have my answer tomorrow morning at nine.' I went back to my hotel, really worried, because knowing Francis as I did, I had a gut feeling he was going to go for the oddball thing and go for a crew cut, which worried me even more. Gray streaks had been bleached into Al's hair, but that process requires hair to be at least two inches long. If you cut hair into a crew cut, there are going to be dark roots coming in as it grows out, which is very difficult to match with hair whitener. But more importantly, there was also a danger that Al would look even younger with a crew cut.

"I went in the next morning, all ready to argue my case, and when Francis arrived, he said, 'I've got to talk to Al first!' and disappeared into Pacino's dressing room. We all stood around in the hallway for about 45 minutes, and when he finally came out, he said, 'It's all decided: we'll use the appliances and a crew cut!'"

Compounding matters somewhat, Smith had been experimenting with a new technique whereby

the prosthetic appliances and adjoining skin could be colored without covering the entire face with a base coat. The technique involved the use of three different colors that approximated the actor's own skin tones - one lighter, one darker and a third somewhat transparent - which could be used to blend the edges into the actor's face. By employing a pointillistic approach, the result was a more natural-looking texture than a single color applied over a larger area. "I developed the technique to work out a more believable, and what I thought would be a simpler method of coloring," explains Smith. "The problem for Bob on *Godfather III* was that we weren't allowed to work on Saturday or Sunday, so when we started filming on Monday, he never had a chance to practice. It took a certain knack to apply those colors sparingly so they didn't turn out looking like big splotches, and I think it was difficult to achieve the first time. We were also on location, so Bob wasn't able to look at the dailies and see the results on screen. If he had been able to see the makeup on screen, he could have corrected it easily."

The result was that the cinematographer claimed the makeup was unfilmable and Coppola instructed that the appliances be replaced with old age stipple. "I couldn't see what the problem was, because I couldn't review the dailies," Smith continues, "so on Wednesday, I reluctantly put on two coats of old age stipple, but Gordy Willis [the cinematographer] said he *still* couldn't shoot it. This was now a crisis, because they only had access to this location for a week, so they had to complete the scene.

"I was told to clean it off and Fabrizio Sforza, the chief Italian makeup artist, was told to try *his* stipple, because they thought it was a different brand. Fabrizio is a good makeup artist, so he knew the only thing that would satisfy Gordon was the least amount of makeup possible and he put on just one layer of stipple, which Gordon said he could shoot. There's nothing wrong with that, but it was a shame, because if he had the amount of time we were promised, I know we could have done the makeup beautifully."

In the end, though, it was Pacino's hair that ended up as a sticking point between Smith and the director. "I had a fight with Coppola," he elaborates,

"in which he fired me in a fit of temper. He wanted to give Al Pacino a crew cut, so he came out into the hall after talking to Al for three-quarters of an hour to convince him, because Al hates to get his hair cut. He came out in the hall and said, 'Well, it's decided, he's going to get a crew cut!'

"I said, 'Francis, I need to talk to you about this, please!' and he said, 'No discussion, it's decided!' I said, 'Well, Francis, what are you paying me for then, if you won't even listen to me?'

"He literally said, 'Insubordination; you're fired!' Everyone was stunned, because a lot of people heard this, and the producer came up and asked what happened. I told him, and he said, 'Oh, don't worry about it, I'll fix it!'

"An hour later, I got a letter back from Francis, not apologizing, simply saying:

“

YOU MUST UNDERSTAND THAT I HAVE A POLICY THAT IF ANYONE TRIES TO PRESSURE ME, I WILL NOT YIELD TO PRESSURE, AND THEY'RE EIGHTY-SIXED . . .

”

So that was his explanation. I left later anyway because the whole plan collapsed. They didn't give us the time that had been requested, which was typical of every production I've ever done with Coppola and his producers. They don't pay attention to real needs, in contrast to other directors like Friedkin or Martin Scorsese, who's very good, and really works with the makeup artists."

Looking back, Smith concedes the pressures on Coppola at the time were huge. "I don't think the argument we had on this film would have taken place previously, but he just didn't have the time, patience or energy to stop and listen to me. So Bob and I came home, both feeling we had done our

best and we were well out of it. From all the reports I heard, it was a tough production to work on, but it was still disappointing, because it would have been nice to see the makeup done the way I had visualized it."

In the 1991 update for his Advanced Makeup Course, Smith offered a more pragmatic appraisal of the *Godfather III* experience. "Is there a lesson in this debacle?" he asks himself. "Only that you should be aware that in this crazy business, there will be times when circumstances will defeat your best efforts. Then, you must accept it and not blame yourself."

DAD

Whether it was an incredibly elaborate old age makeup or just a subtle alteration, Smith was the go-to guy in Hollywood. One of the latter was in *Dad*, in which Jack Lemmon, then in his mid-sixties, had to be aged up a bit to play an elderly man who finds himself at a loose end when his wife dies unexpectedly.

As he often did, Smith designed Lemmon's makeup on an acetate overlay placed over a photo of the actor, which was presented to director Gary David Goldberg for approval. The look would be done with a combination of old age stipple and the thinning hair technique that he introduced with Lemmon's frequent co-star Walter Matthau on *The Sunshine Boys*.

Having established the look for Lemmon's character, Smith handed it over to Ken Diaz, who would oversee the makeup on a daily basis. "I'm not quite sure how I originally got involved," claims Diaz. "I know there were a couple of other people called in for interviews, including Zoltan Elek, and I'm not sure how our names were submitted, but I got the call that I would be doing the show. I had some department head background and prosthetic background, so I think it was that combination that they were probably looking for; somebody that had those skills. I know Zoltan had similar skills, so it was narrowed down to the two of us and Zoltan had worked with Stan Winston quite a bit, while I had worked with Stan and with Bottin, so maybe that's why we were put on that list.

"An interesting note, Ted Danson wasn't originally attached to the project as the son. It was originally James Caan in the Ted Danson role, but Gary Goldberg came from television and liked to rehearse, so he was directing like he did in television where he did a lot of rehearsals prior to starting and James was kind of complaining about that. He liked to be fresh and spontaneous, so it wasn't working out, so he was replaced by Ted.

"In the script, Jack Lemmon was supposed to be playing 82 years old and at the time, Jack was 62, so the plan was to do two looks. Dick wasn't quite sure if they could achieve the 82-year-old look successfully and suggested they try to do two looks: a ten-year aging and a 20-year aging. We did a test over at Paramount Studios, so Dick and Jack came in, and the first thing Dick did was cut Jack's hairline back, cutting a U-shaped hairline, and then he went in with cuticle scissors and cut every third hair around the hairline to soften the edge and give it a more realistic edge.

"Dick also used his own ager formula, which was latex, gelatin and pigment, and did a stretch rubber makeup on him, and did the coloring on top of that, painting in liver spots and discoloration around the eyes.

"We shot the ten-year transition, took a little break, and then Dick added a second coat of ager to Jack's face. We added some more coloring and stuff and shot that and the consensus was that the 20-year age transition was a little too heavy, and the ten-year transition looked more realistic, so that's where it went.

"I was going to be doing the show as department head and doing Jack's makeup every day, so after they saw the dailies, they said, 'Okay, we're going to go with the 70-year-old look!' At that point, I looked at everything and thought, Dick had done all of this by himself, one hand stretching the face and one hand applying the makeup, and I felt if we had a second set of hands, we could get a stronger stretch in certain areas. So I asked if I could do another test a week later, with a second set of hands, and we went back and did that.

"I also mixed up the ager formula with less powdered pigment in it and with a much darker color, so it was more of a stain and when it built up, it looked more opaque, and we did a second test after

making those two adjustments. I also went back and increased the amount of hair recession at the back of Jack's hair, taking it further back and using Dick's technique of cutting every third hair around the perimeter. Using that combination of techniques, we were able to get the extra ten years, so it was decided, 'Okay, let's go for the 82-year-old,' which is the way the script was written."

Although Diaz had made some significant changes in Lemmon's look, the makeup was still very much Smith's. "Dick was the master," he declares without hesitation. "People often talk about Dick's knowledge, and this is something I've always told younger makeup artists: the important thing is not to know what Dick Smith knows; the important thing is to know how Dick Smith thinks when it comes to solving problems."

"What I did was take what Dick knew and went back and tried to see how we could take it even further, but the basis was always taking Dick's age formula and just making some tweaks to increase the translucency of the latex. I just adjusted it, using a darker pigment and less pigment to increase the translucency, so when you do multiple coats it looks more like translucent flesh rather than heavy latex."

"I also used technology on the hairline, cutting it down a little further and just expanded on that. But I was the one who was going to be there every day, making sure it could be the best it could be, and I valued that opportunity to learn from Dick."

"Greg Nelson was also with me on the film as my second, so we had an initial meeting with Dick just before we were going to be with Jack. That was when we discussed things, but that was basically the only time we had the opportunity to talk to Dick about it."

Unfortunately, not everything went according to plan, specifically as far as Lemmon's hairline was concerned. As Diaz explains, "Dick left some residual hair in the middle of the shaved-off area, particularly the crown, and then there was going to be a delay before we started production, so he explained to me how to trim the hair stubble on a daily basis using an electric razor that wouldn't get the long hairs, but would get the little nubs."

"Dick had production purchase an electric razor for Jack, so when he went out somewhere, he could

have his wife run the razor around, trying to get the stubble, but she did it so aggressively that she began taking out those little subtle hairs. During production, it got to the point where there was just a little tuft in the crown of his hair that we named Gertrude."

"In retrospect, I probably should have just cut that tuft off because it looked more like an alfalfa thing, but it didn't look like that when we started production. It was a nice little subtle strand of hair across the top of his head, but before we went into production, after every weekend, every Monday there was less and less hair up there."

Small hairs notwithstanding, Diaz says working with Lemmon was a pleasure. "It was weird, because people kept seeing Jack around the lot and word got out that he was ill. People thought he had come down with cancer or something, to the point where they had to put out an article saying, 'No, Jack is not ill, it's movie makeup!' so there was an article in the *LA Times* explaining it."

"Jack was very supportive of the makeup and always made sure we had the proper amount of time in the chair and on set for final touches. With those makeups, you really need the support of production. I remember doing an aging makeup in North Carolina on *The Longest Ride* and they were constantly trying to sabotage me as far as time and the ability to go in and adjust those makeups."

"On this film, I had a talk with the first AD, because every time you do a lighting adjustment during last-minute tweaks, it affects the makeup, so you've got the makeup looking really good in the rehearsal and then they do a tweak and either the liver spots are too obvious as makeup or not obvious enough. I had to fight for that initially, to be able to go in there and make those adjustments. As soon as I finished, the first AD would just say, 'We're rolling!' so I had to take him off to the side and say, 'Look, that's not fair to Jack Lemmon. You need to give him a few moments to get back into character. You can't just say we're rolling after I've been in his face for the last five minutes!' so that was something we had to fight for and Jack was appreciative of the fact that I made the first AD give him that time, and he was very supportive of

the makeup in the press and an appearance on *The Tonight Show*. He really promoted the makeup and was very happy with it."

Diaz's second on the film was Greg Nelson, who had previously taken Smith's Advanced Makeup Course. "I think Dick was very selective who he would allow on that course," remembers Nelson, "but I had done a lot of work with Rick Baker prior to that, so I wrote to Dick and said I would like to take the course, and I mentioned some of the projects I worked on with Rick. Dick said, 'Well, if you worked with Rick, that's good enough for me!'"

"I actually came out of television, which is where I honed my work as far as straight, corrective and beauty work. I ran into Rick Baker prior to him doing *Thriller*, and he said, 'I might be able to use you!' Sure enough, I got a call at some point, so I was one of the 20 or so makeup artists on that show.

"With *Dad*, Dick came in to do a makeup test on Jack Lemmon. I don't think he was contracted to do an aging makeup on Olympia Dukakis, but the producers wanted both of them on camera together, and when they looked at the test they felt, 'Well, Jack looks this way, but Olympia doesn't look old enough to be connected to him,' so I ended up redesigning Olympia's old age makeup. I think we used Dick's stipple formula, which we reordered from Dick periodically.

"It's funny, I actually buried my dad three days before we started shooting, and my mom five weeks before that, so I lost both of my parents within five weeks and then went right into shooting *Dad*. There were scenes where I thought, 'I just talked to my dad like this two weeks ago,' and I said to Jack and Olympia, 'Look, if I break down during any of these scenes, please understand I just lost both of my parents!' and they were really good about it, but I actually held up just fine, because I didn't have time to grieve.

"I actually had two options at the time as far as work. One was *Back to the Future Part II*, not as the person in charge but assisting with some of the makeups, but I chose *Dad* instead. I was in Chicago at my uncle's house at the time, because I was burying my mom when Kenny called about the film. He didn't tell me about it, because he knew what I was going

through at the time, but I still said yes and I'm glad I did. I grew up watching Jack Lemmon and now I was working with him, and it was like meeting a new friend, and the same with Olympia Dukakis. We spent four months together in that makeup trailer, and it couldn't have been a better experience. Regardless of the notoriety we got from being nominated [for an Oscar]; that was irrelevant."

Lemmon's makeup proved to be sufficiently memorable to earn an Oscar nomination for Smith, Diaz and Nelson. "I first heard about it when we were told to put a clip together," remembers Diaz. "Amblin wanted Greg and I to help edit a clip over at Amblin's facility, so we went through their publicity photos and put together a little packet to submit to the Academy members. It was really late in the game, so we weren't really aware of it.

"For the bake-off, we put together a package that described the whole process, which was handed out. We just did highlights of how the process worked, and then I think we ran the clip and answered a few questions. I was already friends with people like Rick Baker, Stan Winston and Tom Burman and the others who were around during that time, so I wasn't really nervous being around them, because we had worked closely together before. I didn't get nervous until I hit the red carpet and when they named the category, it was like, 'Oh no, don't call me! I can't go up there!'"

"Before that, Greg was very nervous, and even Dick was a little excited and nervous, but I was like, 'Yeah, whatever!' It's interesting: between the bake-off until the nominations were announced and the time in-between when you're getting ready to go, I was saying, 'This is great, no problem!' and then I got out of the limo and hit the red carpet and I never knew what sweaty palms were until then! It's a whole different thing being around movie stars and going down the red carpet, so that was a really exciting moment that I'll never forget."

"I didn't think I would ever be in a position to warrant anything like that," adds Nelson. "Kevin Haney actually won that year for *Driving Miss Daisy*, so one of my best friends took home the Oscar, but I also thought *Baron Munchausen* was incredible. If I was a voting member and saw those three films,

I probably would've voted for *Baron Munchausen* instead of us, because I thought the amount of work they had done on that film was just unbelievable!"

REVERSAL OF FORTUNE

Smith, who had perfected his thinning hair technique to create aging makeups on such projects as *The Sunshine Boys* and more recently on *Dad*, used it again when designing the look for Jeremy Irons as socialite Claus von Bulow in *Reversal of Fortune*.

Smith designed the makeup for the actor, which was applied by Allen Weisinger for the shoot itself. "I remember being called in by Jeremy Irons, who requested me somehow," says Weisinger. "I don't remember if I had worked with him prior to that, but I asked him, 'Why isn't Dick doing the movie?' I feel funny about saying this, but Dick was not a young man at this point, and Jeremy's complaint was that he wasn't seeing as well as he should.

"The major problem with the makeup in *Reversal of Fortune* was the thinning of his scalp, literally by cutting hair-by-hair in between - because he wasn't bald, but his hair was very thin - and shaving his head with a screened electric razor, which wouldn't catch the long hairs but would catch the short stubble, and then painting his head where the hairs were without discoloring the hair too much. Apparently Jeremy felt that Dick wasn't seeing his skin as well as he should. The truth of that, I don't know; I'm just saying what Jeremy said, and I'm loath to say that, because Dick's work was so great. It might've been true, his vision might not have been as good as it should have been for this kind of work, but that's all I know. But so many makeup artist special effects go back to Dick; he was like the original Rosetta Stone."

Von Bulow's look was created entirely with straight makeup and no prosthetics. "And also the application of hairpieces," adds Weisinger, "because when he was younger, his hair was fuller, which presented a problem because I had to put the piece over the makeup I had in his hair, so it was messy, and it wasn't easy to glue the wig down, so that was a major bugaboo with that particular makeup.

"A lot of my work was not just on Jeremy's face, but also with the director of photography and reminding him to use certain lighting to accentuate the aging. You can do that by the lighting hitting the folds of your face and making them more pronounced, or using another technique to wipe them out, so I constantly had to remind the DP that there was aging that happened during the movie, over a couple of decades or whatever it was, so that helped as much as anything else.

"I think my success in some areas over the 70 or so projects in my career was more due to my ability to deal with DPs and convince them what should be done, rather than my own technical skills. On set, the camera operator is only concerned with his frame, and his job is to get certain things within that frame, so he's not really looking that intensely at the actor's face, while the director is looking at the performance, so the only person who's looking for consistent physical features on the actor's face is the makeup artist, at least in the jobs I was on."

Irons' performance in *Reversal of Fortune* ultimately earned him an Oscar, and the actor was quick to share a bit of credit with his makeup artist. "I loved working with Jeremy," says Weisinger, "and he was very generous. When he accepted his Oscar, he actually called my name up and thanked me on air. I was in Florida at the time shooting *My Girl* and almost falling asleep, because the show so bored me, but then he won and I was so happy; I woke up to see him, and when he said my name, I was just floored!"

CHAPTER VII: THE NINETIES

1990

DICK TRACY

Smith was generally supportive of his protégés moving on to bigger and better things, but in the case of *Dick Tracy*, for which John Caglione Jr. and Doug Drexler eventually won an Oscar, he may have been less than enthusiastic at first. According to Drexler, "He came out and visited us while we were on the film, but I have to say, Dick was pretty negative about our working on *Dick Tracy*. He said, 'Oh, you chaps will never get it, there are guys out there like Rick Baker and Rob Bottin!' And when it looked like we were going to get it, he said, 'Well, you may get the job, but you'll never lift a brush on set; [union chief] Howard Smit will never allow it!'"

"He was absolutely right, it was a long shot," agrees Caglione. "It was like a one in a million chance that we would get *Dick Tracy*, so he was right, but the stars aligned, so I guess it was just meant to be."

"The thing that Dick didn't count on," says Drexler, "was Warren Beatty, who wielded a lot of power in town, especially then. When there was an issue as to whether or not it was going to be a union job (and they desperately wanted it to be a union show), Warren said, 'We'll make it a union show, but there are certain things I want!' One of them was that John and I would be allowed to take the test and be part of the union, so Warren Beatty made that happen. Not only did we do the makeups on set, but Howard Smit personally drove our applications to our lab in the Valley and handed them to us, so Dick was pretty befuddled by that. It was a pretty huge job; we had every star in the world on it, and we were still in the first decade of our experience as makeup artists. So we were very lucky, but a lot of it had to do

with how you came across to Warren Beatty and the people he was with. He did meet with all those other guys, but there was just something about us he liked, so we ended up with the job.

"There were a lot of people we had worked with before, like Milena [Canonero] the costume designer, who we had worked with on *The Cotton Club*, and [producer] Jon Landau, who worked on *Manhunter* and *Making Mr. Right*, so we got along great, and he was on *Dick Tracy* too. So there were people who were pulling for us, and then we went to meet Warren at his house, which was an experience in itself, and he decided we were going to be his guys. At the time, John and I really wanted to look for jobs in LA, so this was our chance, and it really changed my life. I met my wife Dorothy because of *Dick Tracy*.

"The biggest makeup we did on the film was Little Face, which was very much within the 'Dick Smith School.' There were no giant mechanical things in it; most of the makeups were low-profile, Dick Smith-type makeups, and we got to work with Dustin Hoffman. At the time, he and Dick had recently run into an impasse over *Tootsie* [as previously explained]."

In the end, it appears that Smith finally came around as far as his two former assistants' work on *Dick Tracy*. "He told us we did a great job," says Drexler. "I don't think he ever said, 'Boy, I was wrong!' but he knew the work was good and fun, but quite a statistical nightmare as far as making it all work.

"We wanted to have an A-Team doing those makeups, so we brought in guys we knew from back East, like Kevin Haney, George Engel and Bruce Fuller (who we hit with pies on his last day of work, because he had to leave two weeks early). We brought in our best people, so they would stay with the makeups for a little while and then go home and get rested, and we would have another team come

in and watch the makeups, and then there was a cleanup crew we brought in to take those makeups off. There was no reason a makeup artist should be taking off the makeup when he needed to get some rest, and those makeups were very intense. Jon Landau would say, 'There's no precedent,' and I remember Caglione saying, 'Let's make one!'"

For Caglione, who Smith once suggested leave the business in favor of becoming a dental technician, rejection perhaps just made this artist work that much harder. "It's in our creative nature to always give it your best," he reflects, "but I do personally believe in divine intervention."

"There have been too many things in my professional and personal life to deny it now, but that's just me. One letter to this guy, and to a fan club, not even to his home address, from a guy that didn't have much talent early on, goes on to get a Hollywood picture and wins an Academy Award and is still doing stuff like *The Dark Knight* and doing beauty makeup? It's hard to deny the idea that something is up!"

TRUE IDENTITY

There were times when a nervous director or producer just needed to be reassured by the 'Dick Smith Seal of Approval'. That included a key character on *True Identity*, which was being done by Drexler and Caglione. "There was a makeup in it that turned [British comic] Lenny Henry into a white guy," remembers Drexler. "I don't remember the name of the guy in charge of Disney, but it was the first time we worked for the studio without Warren Beatty protecting us, and boy, it was rough going. We couldn't do anything right! "Dick was serving as a consultant on the film as a backup, so they would feel okay about us, and we did this one makeup test that was shown in a studio screening room. At the very back was the guy in charge, who was the head muckety-muck at Disney, who came in with his entire entourage. There's nothing worse than that, because the entourage has to prove they're worth their paycheck, so they have to say something even though they usually don't

know what they're talking about.

"So we've got this makeup on the screen, and this guy starts going off on it. For some reason, he zeroes in on the character's forehead and says, '...and the forehead is absolutely ridiculous; who's going to believe it?' but it was the one thing that was really the actor. There was no forehead in the makeup, but John and I both see the guy stepping into the noose, so we just let him rant about this forehead and after it was over, we said, 'Excuse me, but the forehead is the one thing that there is no appliance on!' The whole place went dead silent and one by one they all got up and left.

"The next thing we know, we got a call from him saying, 'You guys think you're so smart; I'll tell you what I'm going to do: I'm going to have Dick Smith come out here and tell you where you've gone wrong!' And then I got a phone call from Dick saying, 'Chaps, I've been asked to come out and judge your makeup!'

"I said, 'Dick, you wouldn't believe what these guys...' and he said, 'Don't worry, I'm sure it's great, and I'll get a free trip to Los Angeles!' So he came out and looked at the makeup tests and said, 'These are all good. I don't know what you guys are seeing wrong here,' and that was the end of that; we didn't have any more trouble with them. You can get this kind of adversarial relationship; I see it in everything I've ever done, where they think you're just trying to steal from them or get more from them than it's worth. They never trust you in the beginning. You may build up their trust after some time, but in the beginning, nine times out of ten, you're the enemy. That's why I like working with people over and over again.

"Part of the reason I love television is because you get to know people and they get to know you and what you do, and although you may have micro-managers on a television show, a lot of my experience has been that there's a lot more freedom in television if you have good people."

Adds Caglione, "Dick called me and said, 'I know what's going on here. Don't worry Johnny, I'm not going to come out there and make you look bad, because you've done three makeups that are acceptable to me. We can tweak things a little bit with color.' So we talked about it over the phone

and when he came out, he was very supportive.

"I look at that makeup now and most of us would think, 'Gee, I would love to have another whack at it!' There are things I would have done differently, but at the time Dick was very supportive and said to everybody in the screening room, 'John is giving you three makeups, which ones do you want? They're all perfectly fine!' and that was that.

"The thing is, I just blew it with the producer. I had come off winning an Academy Award and thought my shit didn't stink, and I pissed off a VP at Disney, so just to teach me a lesson, he was going to stick it to me. Even [former Disney makeup head] Bob Schiffer had to take me aside and straighten me out, so this young cocky guy at 32 years old after winning an Academy Award got the reality check he needed, so that's really what went down. It was basically, 'Let's straighten this young guy out by calling Dick Smith in on him!' I was embarrassed in front of my mentor, so I learned then and there that it's not just about art, it's about politics."

Henry's makeup was ultimately applied by Norma Hill and Michele Burke. "John and Doug made the pieces," notes Hill, "and Michele and I applied and painted them for the entire movie. I was Lenny's personal at the time, and had already done a movie with him in the UK where he played Steve Martin.

"For *True Identity*, Michele and I worked side by side on the makeup; we took one side each to apply and paint the prosthetics, and I made a lifelong friend in Michele!"

TALES FROM THE DARKSIDE: THE MOVIE

As a makeup effects consultant on Laurel Entertainment's anthology TV series *Monsters*, it was inevitable that Smith would be asked to consult on their feature film, *Tales from the Darkside: The Movie*. Featuring a trio of stories including a mummy, a killer cat and a vengeful gargoyle, the film's makeup effects were ultimately given to the team at KNB EFX.

"On *Tales*, Dick was very involved with what we were doing," says company co-founder Howard Berger, who was a special makeup effects supervisor on the film. "He originally felt the show was too big

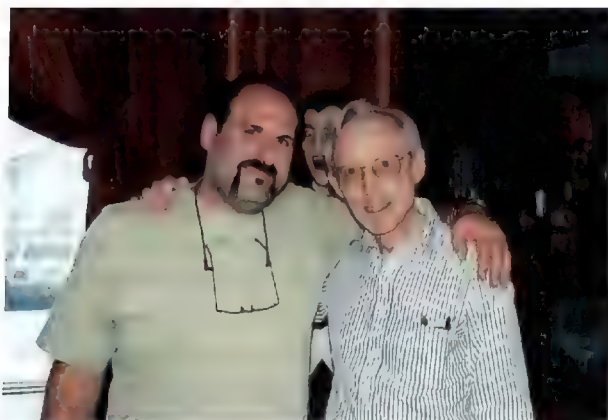
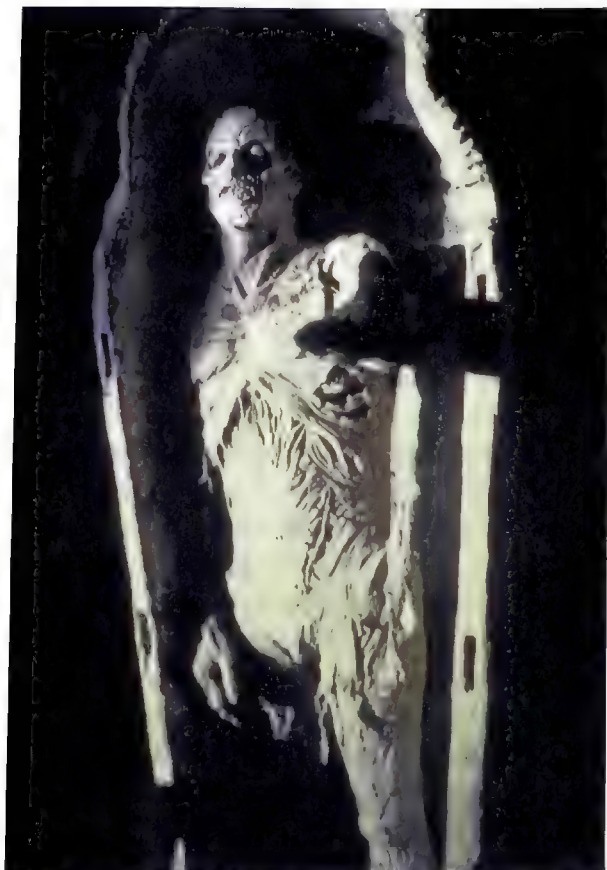
for one shop, and suggested it be divided into three shops: ADI doing the Gargoyle, Kevin Yagher doing the mummy and us doing the cat. [Berger's KNB partner] Greg [Nicotero] argued the point, and we ended up doing the entire show under the eye of Dick Smith. We would send Dick photos for review, and he would give us his input and how he thought we should approach things."

For Berger, working with Dick Smith was a childhood dream come true. "I had been writing to Dick since I was a kid, and I still have a giant book with everything he ever sent me: tons of notes, as well as his blood and PAX paint formulas. I just started writing to him, and when he was in LA, I got to meet him while I was still young. And when I worked at Stan Winston's, Dick came to visit, so I got to see him there. And when we were doing *Tales from the Darkside*, Dick invited us to the house, so Bob Kurtzman and I took the train out there. Dick picked us up and we got to spend the entire day with Dick Smith, so it was magical. He was in the middle of doing test makeups for *Godfather III* and *Everybody's All-American*, so we got to see a bunch of that stuff and it was just awesome."

"When we did *Tales from the Darkside: The Movie*," continues Nicotero, "[producer] Richard Rubinstein said, 'We're going to hire Dick Smith as makeup effects consultant!' They wanted his name on the movie, which gave them some publicity, so they asked him to come down to the editing room to look at some of our footage with Howard and I, just to give it his blessing. I remember Dick looking at footage of our gargoyle transformation and saying, 'They wanted me to consult, but you guys kind of got this; I don't have any notes!' I was like, 'The guy who did *The Exorcist* doesn't have any notes? I'm all about that!'"

As with other projects on which he was a consultant, Smith was quite hands-on in terms of his involvement. "Dick came to visit us on each episode," claims Berger. "When we first shot the mummy story, it was just myself and Bill Basso in New York doing all that stuff, and Dick came to visit and he really liked the mummy. My big point of reference was *The Hunger*, so I pulled a lot from that where it was dusty and moldy.

"We eventually had an issue with the cat episode; there was something about the sequence



From top left, clockwise: KNB's work on *Tales from the Darkside: The Movie* (1990), showing the mummy from 'Lot 249'; Gargoyle from 'Lover's Vow'; engineering David Johansen's demise in 'Cat from Hell'; Smith and KNB co-founder Howard Berger

Photos courtesy of Howard Berger

that was not coming together for production on a performance level. There was something about it in that the producer, Richard Rubenstein, didn't like what we were doing. I remember sitting in Richard's office when Dick came in and explained the success of the cat attack was on the actor and not the effects. He said, 'It's not the makeup, the makeup is great, it's your actor. Your actor is not acting; he's just standing there with a cat in his mouth!' He began flailing around the room as if he had a cat down his throat, smashing into tables and chairs and knocking shit over and rolling around on the floor. After he finished, he stood up and said, '*That* is how it's done!'

"When we did the cat sequence, Greg came out to work on it, so we did the cat stuff together. Come to think of it, that was the first time Greg directed, because he was running the show that day and did a great job. And then Bob Kurtzman, who was masterminding the build in LA, came out to New York for the gargoyle episode, so that was one of the few times that all three KNB boys were on set at once."

Berger looks back at the film as a great experience. "We really worked hand in hand with [director] John Harrison, so it was a complete team effort. We even took over the entire day of the gargoyle transformation, so Greg had Bruce Fuller storyboard the whole thing and the first AD just stood back and said, 'The set is yours, boys!'

"Dick would come in and visit us for a day on each episode just to have a look and walk through everything with us. At one point he said, 'You know, I was wrong; I thought this stuff needed to be separated because there was so much to do, so maybe you would do some of it and ADI and Kevin Yeager would do some of it, but I was wrong, you guys did it all and it's amazing!'"

1991

GOLDEN YEARS

If ever there was a project perfectly suited to Dick Smith's unique talents, it was the short-lived TV drama *Golden Years*. Based on an idea by Stephen

King, the series followed elderly janitor Harlan Williams (Keith Szarabajka) who is caught in an explosion at a mysterious government facility and immediately starts to grow younger.

As with previous aging (or in this case, de-aging) makeups, Smith planned to design the look, handing it over to Carl Fullerton and Neil Martz who would continue with the series. For the 70-year-old Harlan in the first couple of episodes, his initial plan was to use his tried-and-true hair-stripping technique, but the idea encountered a bit of resistance. "The stripping of the hair is a time-consuming process," Dick explains. "It's very hard to get it into a nice, natural-looking white, not a yellowy color, and also to add streaks so it doesn't look like a solid head of one color. I was pushing to have them really get in there and bleach it more thoroughly.

"As a matter of fact, I had recently seen a movie with Paul Newman [*Blaze*] where he played Huey Long where he had his hair stripped. It looked like it was virtually white, and I thought it worked wonderfully. So I was plugging for that, but [Carl] had something else in mind, not that my idea wouldn't have worked too, but Carl stuck to his guns, and he was absolutely right, and it came out very naturally.

"As I recall; it wasn't just the producers, but also Keith that put an obstacle to that. Originally, we had talked about it, and at one point he had agreed, and then he went to his agent and they both said no."

Unlike a feature film, where an aging makeup could be carefully plotted out from start to finish, a weekly TV series was another matter. The passage of time could change from one episode to another, plus the majority of scripts weren't even ready to be looked at. "We did struggle with the scripts," concedes Smith, "with the writers trying to make some logic out of them, and they weren't entirely consistent. For example, one script would cover a passage of two weeks, so the guy would get a little younger, and then two days would pass instead of two weeks, so the rate he was getting younger would vary depending on how the writer felt when he wrote it.

"We kept batting this around while the scripts were being rewritten, but the work had to go on, so I think we finally abandoned any attempts to

target certain ages or changes, but simply made a progression of appliances that would be sufficiently distinct one from the other, and then chose which ones to use as the plot thickened, so to speak.

"As things started to gel, it was possible to say, 'Okay, we'll use the first appliance for this scene, and then switch to the second one, which is a little younger.' That's what Carl, Neal and the directors worked out, but the producers were anxious for the audience to see a distinct change. The trouble was, since he was only supposed to go down 20 years, there were not a hell of a lot of big changes you could make in 20 years that would look graphically different and still have some age on him, plus you still needed to go somewhere if the series was renewed. There was a lot of argument back and forth, trying to resolve this, and finally they opted for getting him younger by the end of this sequence than had originally been planned. I think it's just as well, because they didn't renew the damn thing."

A lot of that back-and-forth discussion fell to Fullerton and Martz, who had to create the various makeup changes needed for each episode. "When Dick called to say Laurel Entertainment had this new TV series," Fullerton recalls, "he basically gave me the plot outline, and I think I said something as inarticulate as, 'Holy shit, this is impossible to do in such a short period of time!' They only had four episodes at the time, but I was already scheduled to start on another project, so I called Neal, but he wasn't interested unless he could be involved in the design so I said yes, he could be involved in that part as well.

"After they cast Keith Szarabajka, we had an initial, very rough test over at Dick's house to see if it would work, and at that point, he handed the project over to us. They still wanted to keep Dick involved as a security blanket so they could call him if they got nervous, and at one point I finally had it with them, so I called Dick in an outrage one day, and he was very helpful in soothing me.

"We had to put the project together in a minimal amount of time, which came down to something like four or five weeks to get everything ready, which is not a whole lot of time, especially when a lot of it is spent in just figuring out what the hell you want to do.

"Dick and I went through the script, and I remember saying, 'Okay no matter what the script calls for, we really only have time for maybe three sets of facial appliances, three different necks, maybe two or three different approaches to the eyes, and two for the foreheads, so we'll start out the two-hour episode at 70. For the next episode, maybe we'll get rid of one of the foreheads and use a little less pronounced piece or maybe a little less stipple on the skin. And maybe for the next stage, we'll back it off a little and use a different neck piece.'

"I think there were initially only three or four major makeups we decided on and then we knew that we had to make selections from these four different makeups and mix and match them, because we only had five weeks of actual preparation, and we still had to make our molds, run the foam, and match the colors. Just doing one makeup could have taken us five weeks.

"Neal and I came up with a game plan, but having a game plan in the shop is different from being on set. There were subtle changes in the forehead pieces, from a more wrinkly to a less wrinkly piece, from a set of eye bags to a smaller set of eye bags, and a different neck. The process was that I sculpted the old age first and then backed off from that and did the next youngest age, one I called 65-plus, and then one that was 60 and one that was 50. Those are the basic groupings for the neck and side face pieces.

"We felt we would lose the upper eyelid pieces at one point and also get rid of the eye bags. I believe the last stage had his own neck with maybe some stipple on it or maybe Neal had a small neck wattle, and he also sculpted another set of appliances for, I believe, one shot in the last episode. That's my recollection, but I was on a different show at that point, so we only talked infrequently."

"At the time, Carl and I were working together as a pair," Martz remembers, "so Dick called us and we met briefly to talk about the project. Carl did a lot of the sculpting, while I was the one on set putting the makeup on. The original concept was that we were only supposed to take him to his late fifties, but if you're a healthy man and you don't drop a lot of weight, your skin is not going to change that much. You get a few wrinkles as you get older, but

it's gradual, but when we were on set, everybody wanted to see big changes. The writer kept writing 'You can see him looking remarkably different!' but he's only supposed to get a few years younger.

"Another big problem I had on set was the scripts. The last script was happening as we were shooting it, and the script before that was only a week before we were going to shoot it. Meanwhile, the writer kept writing 'big changes,' and Keith kept looking like himself, even though Carl and I knew how everything changed, but it was hard for everybody else to tell.

"By the fifth episode, I knew I had to make a younger makeup for episode seven, which I sculpted on set during Saturdays and Sundays, and I also had somebody running foam back in my shop the whole time. It was an enormous job, because I never knew what the next script called for, or which pieces were going to be used for what."

Looking back over the first season, Smith admits seeing a few episodes but not really following the season. "What I did see looked very good, but what really pleased me was the age 70 character, which worked really well with Frances Sternhagen [who played Harlan's wife]; as husband and wife, they felt very real, and you also had the supreme test of a makeup right up against a 65-year-old lady, but there was no problem whatsoever."

"I think it was worthwhile for everyone, myself being no exception," adds Fullerton. "If only one episode came out to be worthy, I think we would have been justified in doing all six. It was certainly a very ambitious project and I think that's to the credit of everybody involved: the producers, writers, directors; they all did some good by TV."

In the end, just one season of *Golden Years* was produced, leaving the series (and viewers) on a cliffhanger. "I know all three of us - Dick, myself and Neal - had spoken about how we would take Keith and try to make him look younger," offers Fullerton. "I suspect he still would have looked much older than he did normally, so we probably would have started the next season with appliances on him, but there would probably have been some kind of radical change to catch the eye of the audience. There would obviously have been a point of diminishing returns,

where you have to worry about someone looking ridiculous, so they would have to make a switch using some kind of dramatic license, but I'm sure we could have come up with all kinds of possibilities."

THINNER

In 1991, Smith was sent a script by Laurel Entertainment, with whom he'd recently been working as a consultant for the TV anthology *Monsters*. Based on the 1984 horror novel *Thinner* by Stephen King (writing under the pseudonym Richard Bachman), it told the story of overweight lawyer Billy Halleck, who falls under a gypsy curse that causes him to uncontrollably shed hundreds of pounds. In the days before visual effects made such things possible, the project would have been hugely difficult to produce for a feature.

As Smith confirmed in the 1996 update to his Advanced Makeup Course, "It presented an enormous makeup challenge. I started work immediately, but stopped when Laurel could not get studio backing. The project was on and off till it was finally made last year with Greg Cannom (who I had recommended) creating the makeup."

Ironically, Smith notes the very film that had started his quest for gel-filled appliance technology was unable to use those techniques because development was still incomplete and "time and budget constraints did not give Greg time for R&D." Ultimately, Cannom used traditional foam latex for his makeups.

"At one point, Dick got a script and was going to do the show," remembers his prospective assistant for the project, Richie Alonzo, "and then it kind of went away due to the fact they couldn't get a budget together for it, so *Thinner* did die at some point but it came back a couple of years later and Greg did the whole show."

Alonzo first met Smith while taking a makeup course at Bob Kelly's New York shop in the late seventies. "Back then, you couldn't find any books on makeup," he remembers, "and I remember going through the library at Lincoln Center to see what books I could get with any information. Dick used to send out info sheets with all kinds of stuff, from mixing

blood to laying hair. He even had a technique he came up with for running plastic appliances, so he would send out these sheets and if somebody got one, they made a copy and shared it with their friends, so Dick was a great teacher. A lot of makeup artists at the time were super-paranoid that these young kids were going to come in and take their jobs, so everybody who wanted to do makeup in New York looked up to Dick as our Ben Kenobi: he was our only hope.

"When I was taking that course at Bob Kelly's, he said, 'Dick is coming by the studio!' because Bob Kelly's Wig Creations was on the same floor, so Dick came by, and Bob introduced me. We chatted a little bit and I asked if I had other questions or need for information, could I give him a call?

"He said sure and gave me his number, but said, 'The best thing to do is get a collection of questions together and do it all in one session,' so that was awesome, being on the other side of the phone and asking Dick questions about everything from foam latex to mold-making to materials and makeup application. He would give you so much information all at once, so I went to Radio Shack and bought a small adapter for my cassette recorder, that you could suction-cup to the phone and record the conversation. So that's what I did, and it allowed me to review what we had talked about; it provided me with a *lot* of information.

"Dick knew I was apprenticing at the Met in New York, but one day out of the blue he called me and asked if I was finishing my work there. He said, 'I have a job coming up and if you're interested, I'd like to have you help me out!' That was when he was going to do *Thinner*, so he was going to handle all of the thin makeups and Greg Cannom would handle all the other makeups that were planned, so they would divide the work between them. I would be helping them in the lab, mold-making and running foam and various other things and I was just so beside myself and so excited.

"Dick said, 'I think we'll be starting up three or four weeks from now, so I'll give you a call in three weeks.' And then he called three weeks down the road and said, 'Unfortunately, I have some bad news: they canned the film. They're not making it now,

so the job is not happening.' I thanked him for even thinking about me and calling me to offer me a job, which was a highlight in itself. It wasn't until years later that *Thinner* came up and at that point, Greg ended up doing the whole job."

"I don't remember why Dick didn't do it, and it just ended up being me," reflects Cannom, "but it was a horrible film to work on. They did ask him to work on it at one point, and I can't remember if we were going to do it together, but I ended up doing the whole thing. [Cannom Creations sculptor] Glen Hanz sculpted so much for that show, and I wish we had silicone at the time, it would have been incredible. We needed at least six months of pre-production; I think I had something like two months.

"I did love working with the crew and the actors like [Robert] John Burke and Tom Holland the director, but oh god, what a nightmare. People were walking off the set all the time because they weren't getting paid. One Saturday, we were standing there, and the first AD and producer were fighting. It was three in the afternoon, and everybody was walking off the set, saying, 'We haven't been paid in two weeks, we're leaving!' I was sitting next to the costume guy, and I saw the producer pull his pants down, turn around and bend over in front of the AD and say, 'You can kiss my ass!' I said to the costume guy, 'Did you see that?' and he said, 'Unfortunately, yes, I did!'

"We had no time. I was flying back and forth, trying to apply the makeups and creating the other makeups, while things changed every day. The cinematography department would blame things on me, because they would take so long to set up the lighting and then say, 'We're waiting for makeup!' and I thought, 'Excuse me?' I would stand in front of everybody and say, 'That did not happen! We were sitting there waiting to shoot for two or three hours, so it wasn't us!' I really loved Tom Holland, who went through so much shit on that film, so that was pretty sad."

DEATH BECOMES HER

In the early nineties, digital technology was still in its infancy, and most films relied heavily on in-camera

physical effects. One of the notable exceptions was *Death Becomes Her*, an over-the-top black comedy by Robert Zemeckis about an aging actress (Meryl Streep) and her long-time romantic rival (Goldie Hawn) who discover a treatment for immortality, with Streep's mild-mannered husband (Bruce Willis) caught between them.

The script called for a wide range of ambitious makeup effects work, from an aging version of Streep's character to Hawn in an elaborate fat suit and makeup. There were also a number of gags in which both characters would sustain heavy physical damage over time, as the immortality formula stopped age but not harm.

With Smith in place as consultant, the makeup responsibilities were divided between Kevin Haney handling Streep's aging, as well as Lance and David Anderson tackling Hawn's fat makeup. Additional makeup effects were handled by the team at Amalgamated Dynamics Inc (ADI) as part of the special effects department.

As Haney explains, the division of labor was complicated: "Dick had already worked on a couple of projects as a consultant, so when the producers approached him, he said, 'I can't do it, but I'm happy to consult and I'll recommend Kevin Haney, who can do the film under my supervision.'

"Dick and I went around to all the different shops, and he would ask me, 'Who do you like?' They probably don't know it (although they probably know it now), but I was very influential in sealing the deal with ADI, because they had done an impressive Gilderfluke mechanism that I think was done for the scene in *Aliens* when the Lance Henriksen robot body is disemboweled. I thought it looked phenomenal, so I knew they would be the right people to do the backward neck effect and that sort of thing.

"Since Dick basically gave me free rein to decide who was going to do what, I thought Lance and David Anderson were right for the Goldie Hawn fat suit, which was done using flabbercast, which is something to which Dick pointed us in the right direction. I basically designed the Bruce Willis makeup by myself, and I liked our earlier Meryl Streep makeup, but it was felt it looked too thick, so

we ended up doing little pieces in the middle of her face, which were really problematic.

"Dick was basically hired as the Grand Poobah; the person to whom Zemeckis would talk if he had a problem. He would come out to look at the tests, which was still his forte, and if there was a problem, he could talk about how to fix it. I would say, 'Dick, I just came up with this thing where I'm doing this, this and this...' and he would say, 'You know, when I was at NBC in '62, I actually did that...' so there wasn't a damn thing he hadn't already done at NBC and solved it as well. One thing I learned from both Dick and from Richard Corson is if something works, it's legitimate no matter how crazy it is, but Dick always reined it in as to what would actually work. He had a really good sense of not going too crazy."

Haney's work on Streep was a collaboration with the actress's personal makeup artist, J. Roy Helland, who by happy coincidence also had a long history with Smith. "Back in the mid-seventies," Helland remembers, I was doing lots of theater and working out of Bob Kelly's Wig Creations. Dick would be in there experimenting, and I would help him with different little hair things. He was very generous with his knowledge and formulas, and when I was preparing to do *Sophie's Choice*, he taught me how to apply a bald cap!

"Many years later, when we were preparing *Death Becomes Her*, Dick had pre-prepared what he wanted the film to look like. He had decided that Goldie was to be a blonde and Meryl was to be a redhead. Neither of them liked the idea, so we continued with Meryl blonde and Goldie, red. This displeased him to the point that we actually had no further contact with him, and Meryl was turned over to Kevin Haney to work out what pieces would be used where and when. I was always sorry that Dick was so unhappy with the hair color thing, because he had been so kind and generous with me in those early days."

While Haney was largely concentrating his attention on Streep, Lance Anderson and his son David were dealing with the fat suit and Hawn's makeup for a sequence that takes place early in the film. "My dad had a friendship with Dick," explains

David, "that I think started through an introduction from Stan Winston, but I know they corresponded for quite a few years, and Dick was very kind in including my dad in lists of reputable shops in LA when he was getting started. I know he was a tremendous source of information and support for my dad, and it meant a lot to him to have that line of communication.

"When *Death Becomes Her* came along, Dick worked out a deal with my dad to work out of my dad's shop. How that partnership was arranged I don't know, but when they got started, Greg Smith was the lead sculptor on the Goldie body, and I got to sculpt a little maquette of it while helping Greg sculpt the actual full body.

"While we were focusing on that, unbeknownst to me, there was tension going on between my dad and Kevin, and while I don't want to go into the situation, it was a bad time where one thing led to another, and the next thing I knew, Dick and Kevin left our shop. Kevin got another space somewhere else and we were left here with my dad, who was very upset, and the Goldie Hawn fat suit, so that's how they divvied it up. My dad also helped ADI out with the twisted neck for Meryl, and I think we took both of their life casts here for Meryl and Goldie.

"Years later, my dad and Kevin buried the hatchet, and everything was fine, but the overall feeling I get when I think about *Death Becomes Her* is a period of sadness because Dick never called here again. Fortunately, both my dad and I have had the opportunity to get back past that, and they [he and Dick] were able to appreciate each other for who they were."

Ironically, David had started Smith's course as a birthday gift from his father just before *Death Becomes Her* began. "At the time, I was just so focused on not getting yelled at by Greg Smith for sculpting poorly, so I just kept my head down until I was done. I didn't want to be the kid who got that opportunity because he was Lance Anderson's son, especially with the level of talent I found myself working with."

Adding to the stress level was that fact that Hawn wasn't too happy about playing a 200-pound version

of her character. "She was very self-conscious about it," agrees David, "and kept saying, 'Oh my God, I don't know if I can do this; I look terrible!' She had some girlfriends with her on set for one of the first days, so we put the makeup on her and she said, 'Do you mind if I just have some time in here with my girls?'"

"We left the trailer, and they put her in the wardrobe over the fat suit and Kathy Blondell put the wig on, and then Goldie stayed in the trailer with her girlfriends and Kathy for a little while. I hadn't seen the final character yet, so we were just standing guard outside the trailer, thinking, 'Okay, she's going to want it off, she's probably going to have a panic attack any second, the producers are going to get called in, and it's going to be ugly!' when the door suddenly kicked open and there she was, the most disgusting, nasty broad, with this bag of potato chips in her hand and it was her. She was looking out of the trailer and she had this whole attitude going on. We were just floored when we saw her in the doorway of that trailer with a bag of chips in her hand!"

Part of Hawn's discomfort may have derived from Smith's desire to use a new polyurethane gel called flabbercast. "I found it excellent for parts of Goldie Hawn's fat suit for *Death Becomes Her*," he noted in the 1996 update for his Advanced Makeup Course, "but neither BJB SC-89 nor Skin Flex III made great skins for the gel, so I have given all my attention to silicone GFAs."

"It was the first plasticized silicone," recalls Anderson, "and Dick was really excited about using it in sections of the fat suit. He cored out sections of the suit and inserted these giant weighted sections of silicone into areas like her boobs and butt with this flabbercast. The suit probably weighed a hundred pounds, it was so heavy, and when she put it on, she could really feel it. It was heavy to stand in and her boobs could swing around and knock you out, so I can imagine how overwhelming that all-consuming feeling would be once your face was completely covered, and your body weight was different, and you moved different. That's why the most fun part of that morning was when we were all standing there, and the door kicked open and there she was."

"I remember the first time they came to the shop

and we started talking about the body suit," Lance Anderson continues the story, "and Dick said, 'It would be a great idea if we used this new product called flabbercast! It's like Jell-O, so it's got weight, and it wiggles and everything!'

"I said, 'Sure, let's try it,' but the problem was, it is like Jell-O, so you can't contain it. It has no shape, so you can put it in a mold and make it but when you take it out, it loses its shape immediately. So we started experimenting with it, but it was so heavy, you couldn't make the entire suit out of it. You had to put nylon reinforcing over it so it would hold its shape somewhat, so we used a nylon pantyhose type of skin. Flabbercast is basically urethane over plasticize, and the plasticizing material is an oil, which starts leaching out of it, so it kind of worked to some degree but it wasn't very practical. It made the suit so heavy that we put these wide straps on Goldie's shoulders and things like that. I think we used it in one or two scenes, but the rest of the time, she just wore a polyfoam suit and normal appliances. If she had been in that suit all day long, I don't think her shoulders could have handled it, because it was solid, and the boobs and butt were so big.

"When Goldie first came to the lab for her life cast, she came with Meryl Streep, who was her friend, so she was comfortable at that point. I think Meryl might've helped her along psychologically, and I think she even held her hand when she went into the life cast, if I remember rightly, so we didn't have any problems. I have actually had occasions when an actor had to come out of the life cast because they just couldn't stand being claustrophobic in it, but Goldie pulled through it all right. She's a tough girl and didn't complain at all, but we made sure we took care of her comfort."

As for the facial prosthetics, Anderson insists it was important to not take away Hawn's natural beauty too much. "If you look at obese people, a lot of times their face doesn't change that much; it's the surrounding area around the face and the whole bladder effect you get around the neck, so there weren't a lot of appliances on her face. They were around her face, neck and shoulders, so the shoulders and neck got bigger. You can make a nose

bigger or exaggerate the features, but you start losing the character and the actor underneath. People gain weight in different ways, and a lot of times, a pretty woman will still look pretty when she is obese, so we went [down] that route."

Fortunately, Hawn's fat suit makeup only took two or three days to shoot. "Those days were all hers," Anderson points out. "They weren't doing anything else, just those scenes, so that was quite a bit of time. It's much more difficult to do a scene and have the actor come back a week later and a week after that. They grouped it so the days fell sequentially, which really helped her, because she was done with the whole thing."

Much of Hawn's straight makeup on the film was done by Greg Nelson, who was poached from another high-profile film being shot nearby. "I was finishing up *Batman Returns*," Nelson recalls, "co-applying Danny DeVito's Penguin makeup with Ve Neill, when Kevin Haney and Mike Mills came over - we were on the same lot that day - and they said, 'Look, we need somebody; do you want to work on *Death Becomes Her*?' I said, 'Well, I still got two or three weeks left on *Batman Returns*' but Ve let me out of that position, so I went over to *Death Becomes Her*."

"Because of my beauty background, I was originally brought in to do Isabella Rossellini's makeup, but when Goldie Hawn's makeup artist left halfway through the film to do another project, I took over Goldie's makeup as well for the remainder of the film. I was good friends with Kevin, so he knew I had that beauty background, while I think some of the other makeup people were strictly into prosthetics and were special effects and lab guys, so I don't think they had the background but they knew I did, so I could not only help them, but I could also do a lot of the ladies on the show without them having to worry about me, so that worked out pretty well.

"I initially had to make Goldie up as the young-looking character, so I had to put the lips on that went with the red wig and made her look younger. I can't say I wasn't a little nervous, but I had some guidance from her makeup artist, and Goldie was very easy-going, and she made me feel really comfortable."

For ADI co-founders Alec Gillis and Tom

Woodruff Jr., the shop's involvement with *Death Becomes Her* came about just after they got back from working on *Alien 3* in London. As Woodruff recalls, "We got a call from Joan Bradshaw, the production manager, who we had worked with when we were at Stan Winston's on a couple of episodes of *Amazing Stories*, one of which was the one-hour episode Bob Zemeckis directed with Christopher Lloyd. I don't know if she went to Stan first and he was too busy at the time, but thankfully he recommended us, so we were Joan's next phone call.

"Dick eventually came over to our shop, and the timing was perfect, because we had Lance Henriksen's animatronic Bishop head from *Alien 3* that was synched up to do lip synch playback as well as perform with its eyes and brows and cheeks, and Dick looked at that and thought it was the most amazing animatronic head he had ever seen. Of course that blew us away because it was *Dick Smith* commenting about *our* work.

"What he really loved was the subtlety of expression, and how we could get so much emotion out of very simple facial expressions in exactly the way an actor would do it. If that isn't what gave him the impetus to know that we were the right guys for the job, it certainly made it easier for him once we were assigned to it, knowing we weren't going to screw things up.

"In this case, Dick being such a methodical planner, we knew from the start what was expected of us. I think the only thing that changed was that during the fall down the stairs that Meryl Streep's character makes, Zemeckis decided he wanted one specific head for the scene where the head could change expression when it comes down headfirst, hits a marble step and the neck breaks. That was the only thing added to our build list, beyond what we had initially spoken to Dick about.

"It was clear from the very beginning that we were going to be providing everything for Meryl Streep's animatronic character, which included a couple of versions falling down the stairs, as well as the final version where her head is twisted around backwards."

Woodruff loved working with Smith and in particular his no-nonsense, often blunt way of

communicating. "I have two favorite Dick Smith stories," he relates, "the first of which was when Dick was working in Stan's shop while we were doing some casting. We may have been casting Jeff Bridges' teeth for *Starman*, but we were working side by side, and Dick looked down and saw the wedding ring on my hand. He reached out and took my left hand and said, 'You know the story about these things, don't you?' I knew he was talking about how he lost his finger when his wedding ring got caught, but I said no, I didn't, not being a jerk or leading him on, but I thought, 'He's going to tell me the story!' and he did.

"I liken it to, if I walked into a bar and some great author like Charles Dickens said, 'Hey, can I tell you a story?' you say yes if you have that opportunity, so Dick told me the story, all the while holding my hand in his. To me, it was a kind moment, because he was thinking, 'I went through this, and I don't want anybody else to go through it.' It was a cool moment, to have him sharing that with me.

"And the other thing I admired about Dick is, people talk about him not having a filter, but I wonder if that's oversimplifying it. The truth is, Dick had such a finely tuned filter, he knew it was more important to tell somebody if he didn't think they had any talent than to hold it back and be kind and smile and nod. I've always found that very difficult myself. I've got better at it, but once you become successful at anything, people who have the same interests will come to you and say, 'Hey, what do I have to do to do what you've done? Here's my work...' and it's always been hard for me to look at somebody else's work. First of all, I can remember my own bad work, so how do I know that a few years working with somebody like Stan Winston or Dick Smith, maybe this guy's work is not going to be so much better, so how can I take the risk of crushing him? I think it's kinder in the long run that if you don't see that spark to not build the person up just out of politeness."

Ironically, Gino Acevedo, a member of the ADI team on *Death Becomes Her* was once on the receiving end of Smith's bluntness. "When I started with Imagineering," he remembers, "I had seen some ads for David Ayres' bladder masks. I had a friend, Matt Merich, another makeup artist who was good

friends with David, so we went to David's house and he introduced me. David had a little makeup lab in the back with all these masks he had made, and then I saw some pictures of him with Dick Smith.

"I asked David if he knew Dick Smith and he said, 'Oh yeah, I've known Dick for quite a while; he consults with me and gives me a lot of tips!' We left it at that, and it was probably a year of two later, as I started sculpting more and more, when Matt said, 'You should ask David for Dick's number so you can send him your stuff and maybe get some good pointers!'

"So I contacted David, who said, 'Here's his number, give him a call; he'll be very honest with you and give you some great pointers!' This was when Dick was still in Larchmont, and I had that number for a long time, because I would start dialing the number and hang up, because I got nervous. When I finally called, I kept getting Dick's answering machine, so I would hang up without leaving a message.

"I finally called, and was about to leave a message when I heard, 'Hello? Hello?' I said, 'Mr. Smith, my name is Gino Acevedo, I live in Phoenix, Arizona, and I'm friends with David Ayres.' He said, 'Oh yes, I know David, he's a great guy!'

"I said, 'Well, I work for this company called Imagineering...' and he said yes, he had heard of them. I said, 'I sculpt a lot of masks and stuff, and I was wondering if I might be able to send you some photos of my work and get you to critique some of them for me?'

"There was a pause, and Dick said, 'Well, you realize I'm a very busy man?' I said, 'Oh, absolutely,' and he said, 'Um, Dino (he called me Dino), I'm sorry, but I'm going to have to pass on this!' So I said that was okay and hung up. I called David, who asked if I had talked to Dick. I said yes, and he asked if I was going to send him some of my stuff and I said, 'His words were that he was very busy and had to decline.' David said, 'That's really weird, because he looks at everybody's stuff!'

"It wasn't until years later that I went to LA and started working at ADI and we began working on *Death Becomes Her* that I met Dick for the first time. He wanted to come over to the workshop to see what we were working on, because we were doing the animatronic

puppets of Meryl and Goldie, as well as using silicone for the first time, so Dick was really interested.

"Anyway, I got to meet Dick and we all went out to lunch together and I thought I would tell him that story, so I said, 'Dick, I'm originally from Phoenix, Arizona, and I'm friends with David Ayers.' He said oh yeah, he knew David, and I said, 'Years ago, when I was working at this company called Imagineering, I called you, because I wanted to send you some photos of my sculptures and stuff.'

"He said, 'Did you?' and I said, 'Well, I talked to you, and you said you were very busy and you would have to decline!' He said, 'You're kidding, I look at everybody's stuff!' I said, 'That's what I heard!' and he said, 'Well, you can send me your stuff now, Dino!'"

While a lot of work went into *Death Becomes Her* in terms of makeup effects, some significant material never saw the light of day. As Helland explains, "There was originally a very elaborate ending to the film that we shot in Switzerland, but it tested badly and was cut. A year after we wrapped, we went back to LA to shoot a new ending, but no one (including Dick) wanted to be involved, except for Mike Mills, who came up with the fantastic broken-apart-peeling-patched-up ladies. We had great fun doing it with the team Mike put together, and both ladies truly got into the spirit of the thing. We shot it all in one day, and it's what most people remember from the film."

The ending that Helland alludes to involved Willis' character Ernest, who meets a bartender named Toni (played by Tracey Ullman) who helps him fake his own death in order to evade Streep and Hawn's characters. When the two women encounter Ernest and Toni 27 years later, they're living in Switzerland as a happily married couple in their seventies. After testing the film with its original ending, Zemeckis felt it was too upbeat and eventually went with a new ending that takes place at Ernest's funeral.

"The old ending was that Meryl Streep and Goldie Hawn are in Switzerland," Haney elaborates, "and they're saying, 'Well, what do you want to do next?' 'I don't know; what do you want to do next?' They've been to Paris, and they go through the whole list and basically they've done everything and there's

nothing left to do so they're bored, and one of them says, 'Well, at least we're not like that couple down there!' We zoom down to two old people having a picnic lunch and they show Bruce's young hand - if you remember earlier in the film when that thing sticks him on the hand but then he doesn't want to go through with it [becoming immortal] - so he's now got a young hand, but he's old and she's old. They were nice age makeups, and Bruce's makeup still ends up being briefly seen in the funeral scene."

Ironically, Nelson had worked on Tracey Ullman's TV show doing an aging makeup but *not* on Ullman. "It was a sketch where we were doing some old age makeups, so I was working with Tom and Bari Burman, who called me in to do one of the makeups, so I was there for the day. That episode was submitted for an Emmy and we got one, so it's weird how these things happen. Tom and Bari did Tracey's makeup, while I did one of the other characters who was aged for that segment."

"When we did *Death Becomes Her*, since the other guys were involved with the prosthetic work, I was asked to do Tracey's makeup, as well as some of the other girls. For Tracey as the bartender, I did a straight makeup; just a base and making her look a little pretty."

Part of the team that worked on the now-deleted climactic sequence involving Ullman was industry newcomer Jake Garber, who remembers working alongside Dick Smith as a career highlight. "I was hired by Kevin Haney," remembers Garber, "who I met socially through George Engel, a mold-maker who had worked with Dick on *Altered States* and was one of the East Coasters who moved out to LA. We were sharing a shop with Lance and David Anderson who were handling the Goldie stuff, so I crossed over a little bit, doing lab work for both of them because I wasn't in the union yet."

"As we got started, Dick was there sporadically, and as a matter of fact, he was testing things on me, like the stuff where they use the paint cans to get each other's skin tones to look better at the end, so Dick would pull me aside and spray my arm to see what the coverage was."

"We were working in this huge shop," continues

Engel, "and I was working on the ground floor, when this guy came in, dressed in a nice suit. I was watching him maybe 25 feet away, and he kept glancing over at me looking at him, and it turned out to be Kurt Russell! I just couldn't place him, so he must have thought I was some kind of psycho, staring at him like that."

"Anyway, there was definitely a huge fight there; it was definitely the Hatfields and the McCoys. Something happened politically between Lance Anderson and his son pairing off against Kevin Haney and Mike Mills, I think, so you could definitely cut the tension with a knife."

"Mike felt that Dick was making too much money and that he was reaming production," Haney interjects. "He said, 'He's getting like, a thousand dollars a day!' I said, 'Only on days that he's working' and he said, 'No, the producer told me that it was every day!' so he had that in his mind. I know Dick said, 'I'm not going to charge \$1000 a day for an entire film; I'm only going to do it for the days I'm actually working,' which was going to dailies and consulting with me."

"Around the holidays," Garber resumes his story, "I was told we were going to be leaving Lance's shop and we moved in with Chris Biggs and Richard Snell who had a shop together. Once we moved over there, we started working on all the look-alike makeups, as well as some of the stuff for Meryl. While ADI was working on the puppets, we had to create a twisted neck appliance that could be worn on Meryl's front and back and they would digitally blend the two together. At that point, it was really just me, Greg Smith and George Engel. Kevin was around, but he was on set a bit more. Mike Mills was around sporadically, and I think he was pretty much doing Bruce's makeup."

"Meryl's twisted neck appliance had been presented to me. The head was put on 180° and re-mounted so there was a twisted neck appliance on it, so Kevin plopped it at our workstation and said, 'You've got to make this thing seamless!' I had to do a seamless mold, no walls no nothing, so I engineered this thing that we referred to as the 'toilet seat,' where it was this epoxy negative with a collapsible core that could be injected a certain way. The molds

took about two weeks to do, so it was crazy, but when Kevin came back and looked at it, he said, 'What the hell is this?'

"I said it was the neck mold and he said, 'How is this going to work?' And then he looked at it and realized it would work. There was a silicone plug, because there was an undercut in the center, but I said, 'Kevin, you looked at me and said you wanted this to be a seamless mold!'

"He said, 'Well, I just meant that the seams had to be really good, and we could have done it the old way like a two-piece mold or something like that,' so it got handed off to Gerry Quist who ran it fine, but Kevin was very detail-oriented, and to me, a seamless mold means no fucking seams!

"After we duplicated the molds for Meryl Streep and Bruce Willis, we were working on the 'afterlife' party, which had all these look-alikes. That included a bunch of look-alikes that legal got hold of and said, 'There's no way you can do that!' We had done a set of JFK prosthetics, and he was going to be at the party with Marilyn Monroe, but I think the Kennedy estate caught us and said no, so that one got cut."

"Greg did all of the look-alikes," offers Haney, "with the exception of Garbo and maybe the Marilyn nose. He would do the initial sculpting, and I would revise them."

"Anyway," Garber continues, "at one point, Kevin said, 'Tracey Ullman is coming in, so you, me and Dick are going to do the life cast' I was shitting bricks, because number one, it was Dick Smith and I worshipped the guy, but Kevin was going to be there as well, and Kevin was known for being very exacting. He gave me a laundry list of what he wanted, including the temperature, the amount of everything, the length of bandages and all that sort of stuff."

"I did all of the prep the day before, and when Tracey came in, she was on a very tight schedule. As I recall, we did a full head and both hands, but I think the hands were done on the table, so we just had the backs. Dick and I were getting a couple of things ready and Kevin came in and said, 'What's the temperature like?' I said, 'Well, it's at this temperature now,' and he said, 'That's warmer than

I want!' I said, 'Well, by the time she gets here, the temperature will hopefully drop to be about that, right?' and Dick said, 'I think the kid has got you, Kevin!' so I took that as a nice little badge of honor."

"When I do a life cast," notes Haney, "I treat it like a dental appointment, so it's not a casual thing as it is at some shops, where they're playing rock music and doing the cast right in the middle of the shop area and there's all kinds of weird stuff going on. The right way to do it is to take them into a private room, because it's a very private thing to take a life cast."

"When we life-cast Tracey, I think *Death Becomes Her* was Jake's first film. I don't even know how I found him, but it was one of his first experiences, while Dick was very meticulous: laboratory beakers filled with 200 ml of 70° water to one level cup of alginate. It was very carefully measured out, and you got consistent results that way, whereas a lot of the shops just dumped ice water in there and froze the actor."

"So we did the life cast," Garber continues, "and handed off the negative to George Engel, who ended up casting it up and we went to lunch. Tracey was on the way to the airport and flying back. We came back from lunch, and for whatever reason, there was something George had tried with the plaster that was going to be different - I think he might've mixed peach stone and Ultracal or something like that - and it worked eventually but there was some sort of delay where we were sweating bullets because if this thing didn't work, Tracey was already in the air, so we were doomed. Anyway, we unearthed it, and it came out fine."

"Oh yes, I remember that!" Engel laughs. "They all went out to lunch, and I was looking at this mold and flipping out. Kevin was saying, 'Calm down, George, just let it sit here and see what happens,' and it finally hardened, but that was horrible. Again, I was doing my R&D stuff, and thinking there were benefits and deficits to both materials. I don't remember what they were, because I haven't used them in decades, but one was good for this and one was good for that but not the other thing, so I thought, 'Why don't we just mix them and get the best of both worlds?' So I did, but thank God Kevin said, 'Let it sit there and see what happens.'"

Haney sculpted the old age makeups for Willis and Ullman. "I'm hoggish that way," he laughs, "but Greg Smith sculpted the hands if I recall correctly, including a beautiful set of hands for Tracey. They were very delicate, and I used them several times after that, because they were my favorite old age lady hands."

Haney ended up applying Ullman's old age makeup in Switzerland, while Mills and Gerry Quist applied the makeup for Willis. "I forget the British makeup artist I was teamed up with," says Haney, "but Mike and Gerry did Bruce. What happened was, the lake near where we were shooting got fogged-in for a good week, so we had come for the Alps and there were no Alps! We were there for at least a week, probably two, so it was quite an expensive proposition for the production's part, especially when they ended up scrapping it."

"I was originally supposed to go," claims Nelson, "but I have a fear of flying. I've done shows since, but I had to be hypnotized because of this fear. They were going to be gone for something like two weeks, so I decided I wouldn't go and Gerry Quist, who became Bruce's personal makeup artist, went in my place. Gerry had already been helping us out on the show, so he was familiar with Bruce and vice versa, so he went to Switzerland while I stayed home. I don't know which ending would have been better, but I guess Zemeckis decided to go with the other one."

Gerry Quist had been working on *Star Trek: The Next Generation*, where his relationship with Haney and Mills led to a job on *Death Becomes Her* and a free trip to Switzerland. "The way I got involved," remembers Quist, "is because they were having some sort of problem with Gil Mosko, who was running rubber for them. Kevin wasn't happy, so Mike said, 'Send your molds to Gerry Quist and he'll do them correctly!' They weren't getting the fine detail and blending edges they needed, so Kevin called and said, 'Look, there's still a lot of rubber to run; would you do it?'"

"I had a shop at home, so I would work all day on *Star Trek* and go home and put in a run of rubber for *Death Becomes Her*. I probably ran 50 of what they ended up using, because they had a pretty bad falling-out with Gil Mosko.

"Anyway, some of the foam I ran was for the final sequence, which at that time was Bruce and Tracey as old people, which were very extensive old age makeups. So they were getting ready to shoot the original end of the movie, which was going to be four or five days of shooting and they asked Greg Nelson to go to Switzerland, but the idea of getting on an airplane and flying to Europe was not something he wanted to do. Fortunately, Kevin must have thought, 'Gerry has been on the show, let's bring him along!' so they took me to Switzerland for the end of the movie."

Quist was still in his mid-twenties and had never set foot outside the US at the time. "When Kevin asked me to go to Switzerland with him, I was just beside myself, because it was such a cool opportunity. We left on night two of the LA Riots after they announced the Rodney King verdict, and as we were taking off from LAX, I looked out the airplane window (I was flying first class) and all you could see was that the sky was orange from the fires, so it was a weird juxtaposition of emotions.

"Mike Mills was Bruce's guy at the time, so I was being brought over to assist. Mike and I had done a complete makeup test with Bruce in LA, which they put on camera and signed off on, and I ran all the pieces they were going to need. When we landed in Europe, a car picked us up and drove us to the Park Hotel Vitznau, which was a big thing for me, because I had never even seen a five-star hotel before.

"We all met at five in the morning, and there was Robert Zemeckis and the whole production team and Zemeckis said, 'Well, everybody, have a nice breakfast and a great day, because nothing is going to happen today!' It was so foggy; we couldn't see the lake or the Alps, so we all had a lovely breakfast and most of us went out and hit the town. That same scenario played out for about five more days, maybe more.

"After several days, Universal said, 'You guys are going to come home and we'll shoot that scene in Griffith Park, because this is nuts!' We were all staying in a five-star hotel, which was amazingly expensive, even in April of 1991.

"So the production said, 'Okay, we're going to

shoot it today!' and we put Bruce and Tracey in their makeup. The hotel had separate suites to do their makeup in, and just about the time we were gluing Bruce's wig on, the sun came out of nowhere and it was a bright blue sky, with beautiful white clouds, so it turned into a picture postcard just as we were finishing the makeups.

"There was a mad dash, because here was our window of opportunity and they got the entire scene in just a few hours. We were originally scheduled to shoot for two or three days, but they powered through it and got everything they needed. And when everyone went back to LA, I stayed to see some of Europe. I sent my gear home with the company and spent a month going around France, England and the rest of Europe.

"When I got home, there was a ton of messages including one from Joan Bradshaw saying, 'We're going to reshoot the end of the movie; call me as soon as you get home!' I called Joan, who explained that they had done an assembly of the movie and Bob Zemeckis looked at it and said, 'The ending is incongruous with the rest of the film!' It was a very gentle, wistful ending, and Zemeckis felt it just didn't add up to this bizarre story we had been telling.

"As the story goes, after Zemeckis decided the film wasn't working, and looking for inspiration, he had a screening of *Dr. Strangelove* - one of his favorite movies - which he used as some sort of fuel for his imagination and rewrote the entire ending of *Death Becomes Her*."

"So Joan said they were going to reassemble the crew in LA and new makeups had to be developed that would show Meryl and Goldie as two decaying, patched-together, scary looking creatures. My memory is that Kevin and his new wife at the time were going on their honeymoon, so they went to Mike Mills and me, and Greg Nelson was part of it too.

"Because Zemeckis needed these decrepit makeups on Goldie and Meryl, we had a big conference call about it, between me, Mike and Dick, who was makeup consultant on the film. I already knew Dick, because I had gone out to see him at his house in Larchmont to pick up the Hal Holbrook molds from *Mark Twain Tonight* when he was getting

ready to move.

"For this conference call, we were at my home in Glendale, so Mike was on one line, I was on another, and Dick was talking to us from Larchmont. He was directing most of the conversation to me, because I was that nice kid who came out to pick up those molds, so we talked about our plans for the new ending, which didn't need to be crazy or elaborate, and there was no time to sculpt all of that stuff anyway. It was all done very out of the kit, so we told Dick what we were thinking and he said, 'Yeah, sounds like a good idea!' and then he talked to me for 20 minutes. He told me about the whole moving process and how they had found this place in Florida, and Mike Mills was ready to die.

"I ended up making the wrinkly skin appliances out of plastic that was cast in some open molds, which could be glued onto the ladies' faces. I cast everything and organized it all, but *Star Trek: The Next Generation* was coming back so I had to return to *Star Trek* and wasn't able to go in for the final work on *Death Becomes Her*."

Haney was unaware that the scene had been scrapped until some time later when he got a call about re-shooting a new ending. "I was on my honeymoon in Brussels - I had just got married - and I got a call from Joan Bradshaw saying they wanted to reshoot the ending. I said, 'Well, I just started my honeymoon, it's all planned out and I can't fly back!' That's when they went to Mike Mills to engineer the ending, and to his credit, he gave Bob Zemeckis exactly what he wanted. He did a great job, but I was not involved with the [new] ending at all."

"I did Goldie's makeup for that, and Mike Mills did Meryl Streep's makeup for that end sequence," says Nelson. "They weren't zombie makeups, just bizarre-looking characters, so we used a bunch of small appliances that could be added here and there just to make something creative out of it. I think Mike Mills was involved in helping to create that particular look.

"We did a makeup test, but there was no real direction; it was like, 'Let's just use these pieces and see what we can do to make it happen!' and we just went on from there. I did Goldie and Mike did Meryl for that sequence with them falling apart and

spinning into the shot.

"I remember Goldie was literally hanging upside down from a big contraption. She was wearing a blue outfit for blue screen, and I put that makeup on her face, as well as an appliance on her neck that looked jagged, so when she spun into frame they could cut everything else out and make it look like her head was displaced."

It seems mystifying in hindsight that *Death Becomes Her* wasn't nominated for a makeup Oscar. "It was definitely one that could have been included," agrees Garber, "because of the age stuff on Bruce and Meryl, and the fat suit, but I think there was a point where there were too many people that probably thought, 'I should be on it!' [the nomination] so there could have been a number of people. You could have had David, Lance, Kevin, Dick; Mills could've been in on it, Roy, so all of a sudden you had an army of people vying for a nomination, and I think Kevin just checked out and decided not to promote his input."

"We also did a ton of look-alike prosthetics on that film. I remember we did a Garbo and a couple of other characters, so there were a ton of look-alike makeups in there just for that one party scene, and then all the age stuff that was going on as well."

"I wasn't all that into promotion," claims Haney, "so I really didn't push the film, but it would've been Lance Anderson, myself and Dick Smith. Dick might have stepped down and allowed Mike Mills to get it for Bruce Willis' application. He knew he was a consultant, and the only movie that he was a consultant on, where he got an Oscar nomination for was *Dad*. But *Death Becomes Her* was up against *Dracula*, so there was no way it was going to go very far. People were saying, 'It's just a fat suit!' and when they cut the aging makeups at the end, the grotesqueries of the deteriorating two ladies just weren't enough to justify an award. There was the broken neck prosthetic on Meryl, which provided the basis for the CGI, and although visual effects seldom acknowledge makeup contributions, we were never in the running."

On the plus side, Woodruff *did* win an Oscar (the only nomination and award) as part of the film's visual effects team, along with Ken Ralston, Doug Chiang and Douglas Smythe. "Dick did send us a

note of congratulations," recalls Woodruff, but it's a funny thing: *Death Becomes Her* happened early in our careers and so early in the business of what has become visual effects. People have said the film had the first visual effect, which was Meryl Streep's neck, which at the time was all brand new and exciting. We got a call from the producer, who said, 'We're going to submit the movie for nomination, but there can only be four names; three of them are going to be from ILM and the fourth is Michael Lantieri,' who created a lot of the special effects rigs.

"We got a call from Michael Lantieri, who said, 'I'm going to withdraw my name, and you guys should pick between the two of you so that you're represented, because I think your work was more involved than the work I did!'"

In the end, Gillis and Woodruff flipped a coin to determine who would get the opportunity. "We did it five times," Woodruff offers, "and I won five out of five, so you can't argue with odds like that!"

Another interesting postscript from the film is that after working with Willis on *Death Becomes Her*, Quist ended up as the actor's personal makeup artist for more than 25 years. "Because I was assisting Mike Mills in Switzerland," he explains, "he was the lead guy as far as Bruce's makeup application, but I was around all the time, and Bruce and I were both old movie nuts, so we were able to talk on that level, which was something Mike couldn't do. I would talk to Bruce and keep him from falling asleep while we were doing the makeup."

"We also used to have daily meetings in the hotel, so breakfast would be laid out for us, and as always happens, little cliques would come together, and Bruce always came over and sat with me, Mike and Kevin. I got to know Bruce quite well by the end of the shoot."

"The way I came to work with Bruce after that is Mike did two or three films with him, but somewhere along the line, a movie came up called *Last Man Standing*, which is not a great film, but Walter Hill was directing and Bruce wanted to do it, and it involved some fight makeup and dirt and that kind of stuff. Bruce had asked Mike to do the movie, but Mike's third child was going to be born and he didn't want

to leave Los Angeles, so he said, 'Do you remember the guy who was with us on *Death Becomes Her*?' He told Bruce to call me, and I ended up doing most of Bruce's movies for over 25 years!"

1992

FOREVER YOUNG

Mel Gibson plays Captain Daniel McCormick, a test pilot who volunteers for a cryogenic sleep experiment, waking up half a century later. Although he initially looks no older, the years soon catch up with him, resulting in a rapid aging.

The makeup, designed by Smith and applied by Greg Cannom, had to be softened a bit due to production concerns about their leading man looking too old and was de-aged from his nineties to his mid-seventies.

In a 3/7/93 phone interview with the *Los Angeles Daily News*, Smith noted that the producers,

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WERE TERRIBLY CONCERNED, WORRIED OUT OF THEIR MINDS, THAT THE MAKEUP WOULD DESTROY THE ROMANTIC STAR, AND THEREFORE WE WERE CONSTANTLY CAUTIONED, 'PLEASE, PLEASE DON'T OVERDO IT. HE DOESN'T HAVE TO BE ALL THAT OLD.

”

Cannom had met Smith when he was working with Rick Baker in the mid-seventies, and it was the beginning of a long and rewarding relationship. "I met Dick at Rick's house around 1976, so that's how I got to know him," Cannom remembers, "and we eventually got to talk about a lot of things together.

"What happened on [*Forever Young*] was that Dick was hired as a consultant and I was going to do the

makeup, so we were going to use my shop a lot and I thought, 'Cool, I finally get to work with Dick Smith!'

"At one point, I sculpted a face and Dick sculpted a face. We put them both on Mel, and it was amazing how with Dick's makeup, he looked just like an older Boris Karloff in it! I sculpted the makeup that's ultimately in the film, but Mel really got upset during the test, because when Dick took the makeup off, I guess he scrubbed a little bit too much and Mel was really pissed at him. We kind of let Dick go after that, so I finished the makeup tests and did the film, but Mel was always saying, 'Dick doesn't know what the hell he's doing!' and I was thinking, 'Don't ever say that, he's the Godfather of Makeup!'

"But I got to work with Dick a lot on it, and I kept the mold of the face he did, which I used as reference for many years, because the hardest part of an old age makeup is where the nasal goes down and around the mouth. Nobody gets that right, but Dick was perfect at it, I got to keep that sculpture and I always looked at it and I couldn't believe how perfectly it was sculpted on a 3D face. That's why his makeups looked so good: he really knew how to design an illusion on a person's face to create a beautiful sculpture. There are lots of good sculptors who can't sculpt a makeup.

"On this film, Dick was upset that I didn't win the Oscar and said, 'That makeup was so good on Mel!' He called me to say how good it was and I said, 'Dick, don't you realize, every makeup I do is because of you? I've studied everything you've done, and any time I take a film on with old age or character makeup, I always think, 'What can I do to make it a better makeup? What little things can I put into it to make it more of a super-realistic character makeup?' With every film he did, Dick added certain wrinkles and things just to add a little bit more character, so that's what I always tried to do. *The Lost Boys* makeup I did, for example, was super-subtle but it was designed and sculpted to make those kids look like sexy vampires, and that was all because of Dick Smith. He was shocked by what I said, but it was absolutely true."

As far as any pressure to keep Gibson's character from looking too old, "I don't remember that" claims Cannom, "but I'm sure Mel didn't want to look too bad. We did do a super-old 80-90-year-old version of

it, but it didn't look good at all on him, so we toned it down to about 70. That was the one I sculpted, and the one in the film, but the super-old version was flagged as not looking like Mel.

"What was funny was, when I was doing the test makeups on Mel, Dick was there for the first one and Mel wouldn't let him touch him, so I was doing the makeup on him alone. I started doing the age stipple around his eyes, and I had always studied Dick's old age stipple and always thought that he did it a certain way.

"When I did the stipple on Mel, Dick said, 'I've never seen it done that way before; where did you learn it?' I said, 'I thought you did it this way,' and he said, 'I've never done it that way!' I thought that was the way he did it, so that was pretty funny."

Smith's work played a key role in the 'Changing Faces' exhibit at the American Museum of the Moving Image in Astoria Queens, New York, which covered in broad strokes the history of film makeup. In addition to such artifacts as an array of wigs worn by Bette Davis, Norma Shearer and Elizabeth Taylor, a wealth of vintage photos and a telegram from Orson Welles to Maurice Seiderman asking him to 'rush noses' for production of *Citizen Kane*, Smith provided a number of items from his own workshop. These included several suits and sculptures from *Altered States*, Brando's dental plumpier from *The Godfather*, the 'vomit machine' used in *The Exorcist*, as well as the full-size Regan dummy from the film. In a *New York Post* interview that coincided with the exhibit's opening, Smith noted, referring to such names as Stan Winston and Rick Baker, that:

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I'VE INNOVATED MANY THINGS, AND I'VE HELPED ALL THESE PEOPLE ALONG, BUT I'M BEING PASSED BY, BY THE YOUNGER GENERATION, AS I THINK IT PROPER.

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Based in part on his Advanced Professional Makeup Course, Smith was asked to establish a regular makeup effects class at the Yoyogi Animation Academy in Tokyo. That included a lecture at the beginning of each school year, as well as an elaborate appliance makeup demonstration.

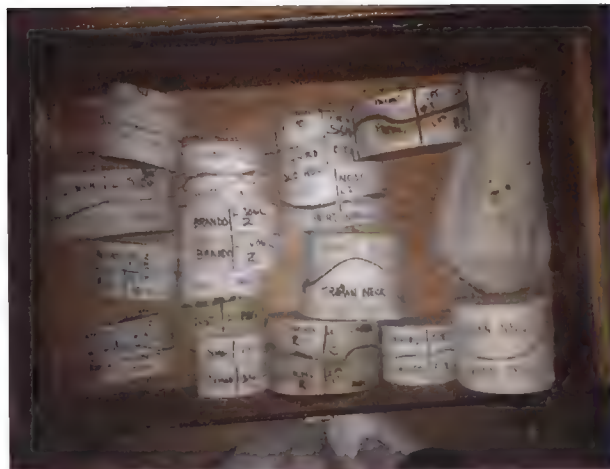
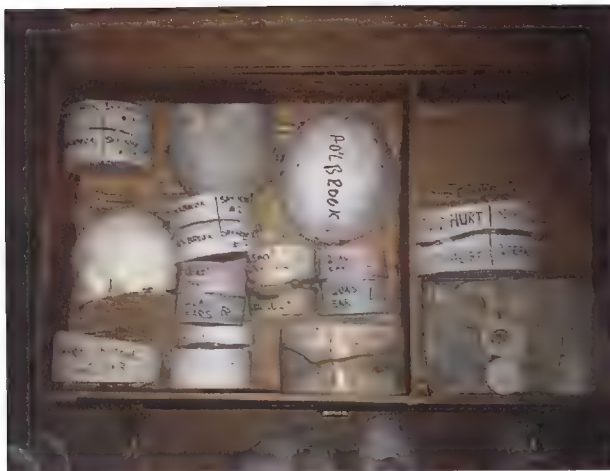
1993

After spending most of his life in the Northeast and fiercely resisting any talk of moving to the West Coast, Smith decided instead to relocate with Lyn to Florida. He wasn't leaving the business, he was very quick to point out, just moving, but the relocation may have sent the wrong signal to the industry that he was ready to retire.

"When I was a kid," remembers David Smith, "Dad never said he hated winter, but as I got older, he hated the cold and he hated shoveling snow. He and my mother had been going to Sanibel Island in Florida for a week every winter and they loved it, and Mom was very happy. She loved walking along the beach, and they went to the same motel every time, because Dad liked regularity. He didn't like anything different or new, so he would find something he liked and keep doing it.

"He and Mom would pick up shells and they had a great shell collection from Sanibel, so they thought this was great, and Dad finally said, 'I want to get out of here!' The property taxes in Larchmont kept going up, not a lot, but at the time they moved in 1994, the property taxes had gone up to \$8,000 for that little house, so Dad said, 'If we get a house in Florida, we'll cut our taxes for retirement, and it will be warm all year around, and we won't have any snow!'

"Mom did not want to go to Florida. She liked visiting, but she didn't want to live there, because she liked everything about New York. I grew up with her listening to the radio, which was always on, and we got wonderful New York radio stations, because it was New York, so you got intelligent stuff, so she didn't want to go. Dad loved the heat, so he basically kept at her until she finally gave in, but she really didn't want to go.



Mark Viniello's collection of artifacts from Smith's Larchmont lab, displayed at the Pasadena IMATS and subsequently donated to the Academy Museum
Photos courtesy of Mark Viniello

"I'll never forget packing that house. Dad didn't hire movers to pack, which was a mistake, but he had so many delicate things, he couldn't have done it anyway, so Doug and I pitched in, and we were packing for three weeks solid, seven days a week, 12 hours a day, we were packing and packing. Dad had signed one of those contracts where you have six weeks to get out, so it was a grueling schedule. We were actually still packing at one in the morning the day before they had to vacate, so it was exhausting.

"I just remember my mother standing in the driveway crying and Dad saying, 'It will be okay!' but she kept saying, 'I don't want to go!' It was heartbreaking, because Dad really bullied her into it and later regretted it, because she was miserable down there. She loved her garden, and nothing she liked would grow there and there were different trees, and you would get this blast of heat there, this sticky humidity, and she hated the radio, which was all Rush Limbaugh, and she didn't make any friends. She said the old ladies would glare at her in the supermarket and I can believe it.

"She also didn't want to be away from me and Doug, because he was in Boston and I was in Westchester so I was only half an hour away. I said, 'Well, we'll hop on a plane, so it's no big deal,' but it was and we ended up coming down maybe twice a year and Mom probably realized we were kidding ourselves when we thought we'd come down more often, so she missed both of us terribly and she missed her friend, Betty, she'd had for her whole life and she missed her town; she missed everything."

Downsizing a lifetime career's worth of material and memories was no small undertaking. Smith donated a number of screen-used items to New York's Museum of the Moving Image, as well as contacting a number of former assistants, asking if there was anything they would like to come and pick up. "Once he decided to downsize all the stuff he had accumulated over the years," recalls Richie Alonzo, "he had this huge gathering at his house, and he sent out lists of everything he was trying to get rid of. Rick Baker got a lot of hair goods, while I got some curling irons and a great book on foam latex, which was just about the only book on foam latex in existence; and

some photos of the Guanajuato mummies that Dick used as reference for *The Hunger*.

"He called maybe 15 of us, and we all ended up forming a human chain from the attic. He would hand us the molds, and we passed them along to the last person in the chain, who would put them in the driveway. Once everything was out of the attic, Dick said, 'Okay, everybody is going to get a chance to pick an item they would like to have!' so you could get molds from *Altered States* and lots of other shows and movies he had done, so it was like finding the Ark of the Covenant. We had a great time loading our cars up with all the items that Dick was getting rid of; I got a few *Starman* heads and a bunch of other stuff."

"When Dick sent out that letter letting people know he was having a 'shop sale,'" continues makeup effects artist/shop supervisor Mark Viniello, "he listed the things he was selling, which included bits of makeup, hairpieces and props, for which you could send in a bid. I bid on a couple of items, including a few makeup kits and some other items thinking, 'Somebody is going to outbid me!' but I did get some of the makeup cases, as well as a refrigerator full of rubber mask greasepaint for something as ridiculously low as 150 bucks.

"In addition to the stuff you purchased, Dick was also going to have a thing at his house where you could go and pick things up, and I think people like Richie Alonzo, Arnold Gargiulo and Peter Montagna might have been there. I had a soccer final that day, so I couldn't get there, but I called Dick and asked if I could come the next day and he said 'Sure!'

"When I got there the following day, it was just Dick and I, and he took me around the house saying, 'Oh look, there's this...' He pulled out his old plastic foam gun and I said, 'I'll take that!' even if it was [just] some threaded rod with a bit of dental acrylic on it. He had all these odds and ends he was trying to get rid of, so I took whatever he would give me or sell me. He showed me a torso casting of Linda Blair at age 13, and said, 'Yeah, I'm going to smash that one!' because he wasn't going to give it out, but he would also find something he had forgotten about. I had the *Little Big Man* eye bag molds wrapped in Silastic, and Martin Balsam ear molds.

"We even went up into his attic where there were

some books of his father's that he was getting rid of, as well as a sculpture Dick had done that was made of green foam coated with plaster that I had him sign.

"On the way out, my car was pretty much packed to the gills, but there was a huge pile of molds in the driveway and Dick said, 'Oh, there's a dumpster coming to take this stuff to the Larchmont dump; anything you want, just put it in your car!' so I took anything I could fit. There were David Bowie legs I couldn't fit and a few molds, but the wheel wells were scraping on the wheels on my POS Chevy when I left.

"When I got home, the first thing I did was put shelves up (which I think Dick gave me) in my basement, and it took an entire day just to organize things. There was some stuff I could ID, because a mold would say 'Colicos' for example, and I had an old book showing Dick's Churchill makeup for John Colicos, so it was a real thrill, a picture of him making the mold in the book, and now I had that mold.

"At one point when I got home, I was taking a makeup case out of the car and I heard something moving inside, so I opened it up to find newspapers from the 1978 *New York Times* and one of them had written on it 'Right forearm.' I opened the paper and it had stiff hair for a forearm, and there were all these laid hairpieces in it that were used for the Primal Man scenes in *Altered States*. I talked to Craig Reardon since then, who said, 'If I see the hair, I can tell you if Dick laid it or I did it, because Dick didn't like the way I did it!'

"After I discovered what was in the case, I called Dick to say, 'I didn't pay for this!' but he chuckled and said, 'Consider it a bonus, and reuse it for something else.' I said, 'I'm not going to use this, I'm going to lay it out in a glass case!'

"As I began to unpack everything, there were shoe boxes full of stuff, and again, I grabbed anything I could. One of the cases was full of compacts and years later, when I really started going through everything, there was a compact that said 'Talia Shire, peach,' which had to be from *Godfather I* and *II*, and as a makeup nerd, I couldn't believe I had something used on *The Godfather*.

"I also found something Dick had used on Patty Duke, which was the nose mold from *Me, Natalie I*

think, where he had to do a subtle makeup on her, so some things were labeled but hard to figure out. There were some Brando jowls he had used before the plumpers, because he had crossed that out and put 'Scott, Scrooge,' so I think he re-purposed those jowls for a Scrooge makeup on George C. Scott."

Smith also presented Viniello with two small figurines that turned out to have a unique value. "This was when he was still finding stuff and giving it to me. He just looked at these figures as odds and ends, but he explained what they were, and gave them to me as we were walking through the house, because he had to get rid of everything before he moved.

"Dick used to do those little sculptures of people like Brando or Hal Holbrook out of wax, but this particular Brando figure, he explained to me, was an attempt to do expanding silicone or alginate, so that was quite a bit bigger than the original wax version.

"With the Holbrook figure, I originally had a plaster copy and another that might have been white Roma. That one, the actual sculpture, didn't survive, but the plaster version did and when I was on *Cabin in the Woods*, I brought them in and they molded them, so I made copies for people that I gave out as gifts. Richard Taylor now has the actual figures I got from Dick — the first-generation Twain and the Brando — in New Zealand."

Another lucky recipient was Gabe Bartalos, to whom Smith bequeathed one of the foam guns from *Altered States*. "I remember seeing these big guns in *Cinefantastique*," remembers Bartalos, "and when

Dick was getting rid of stuff, he knew where things could get good homes. So in my studio, I took a piece of pinewood, stained it and put hooks on it, and we don't use the gun, it's purely a memorial, a totem that hangs above the foam room door.

"It's funny, with the younger breed of effects artists, unfortunately, maybe the significance of Dick Smith is fading for them, which is horrifying but true, but every now and then, if there's a new foam runner in the shop, maybe someone with a few years on them like me, they'll pull me aside and say, 'Gabe, is that THE foam gun?' So they've ID'd it and I'll say, 'You're absolutely right, it's my good luck charm!' So for anyone who notices, it's there above the doorway to bless the foam room."

Most of the items from Smith's 'garage sale' subsequently went on display at several International Makeup Artist Trade shows, before finding a permanent home at the Academy of Motion Picture Arts and Sciences. "When I moved to California," says Viniello, "I put all of that stuff in my father's attic, where it sat for years, until I was asked to curate the IMATS Museum, which was when I told [show organizer] Michael Key about it all, and he paid to have it shipped out here. The bulk of what I had is now in the possession of the Academy Museum, where it's going to be part of a display when it opens. Peter Montagna, Michael Key and Craig Reardon and I went down to the Academy, and we were able to ID 95% of it for them."

Viniello is pleased by the fact that he was able to help preserve a small part of Hollywood history. "I was 20 or 21 years old at the time, but I just knew instinctually that these things had to be preserved. I didn't have any connection to Hollywood in those days, at the time, but it amazed me that I was holding something that had actually been used in a movie. I had no idea that these items would become part of such an important collection of movie history."

Gerry Quist made his own pilgrimage to Larchmont with a specific purpose in mind. "I was one of Dick's first students for his course in the mid-eighties," remembers Quist, "and when I heard he was selling off a lot of his stuff, I went out there to buy all the molds from *Mark Twain Tonight*, as well as the Lincoln show he did with Hal Holbrook much later, so I guess I cornered the market on Hal Holbrook's character makeups."

"Dick actually sold me the molds on the condition that I came out and packed them myself, because he did not want to horse around with dozens of pieces of plaster that could easily get busted up in the mail. So I came out to pack them up, which was a great chance to spend the day with Dick on his home turf and have lunch and hang out, so that was very exciting."

As it turned out, the Smiths' move to Florida was short-lived. "After four years," David Smith remembers, "Dad said, 'Your mother is very unhappy!' She was a good wife, so when he said, 'I know you're unhappy and want to move back,' she

would say, 'No, no, you love it here!' So she wouldn't say yes, and Dad told me that what he did, in order to get her to move back, was he took some very real concerns they had, one of which was hurricanes, which turned out to be very prescient with today's climate change, but this was the nineties so they still didn't know about climate change."

"And the other thing was the 'red tide' pollution going on in the ocean. More and more agricultural runoff was creating these red tides of stinking weeds, and one of the things my parents liked was going to the beach, but this weed emitted such toxic crap that stung your eyes from this stinking seaweed, which was becoming a real problem."

"Dad had met this environmental expert down there who worked with the local oceanographic institute and he told Dad, 'Everybody is keeping it quiet because of the real estate interests here, but everybody knows it's just going to get worse,' so when Dad heard that, as well as the thing about the hurricanes, he said to Mom, 'Look, Honey, we tried it, let's move back!' So they shopped for a house, but they had been priced out of Larchmont and Westchester. They had a friend in Connecticut, so they looked at houses there and finally found one in Branford."

EXPLORING SILICONE PROSTHETICS

A lifelong innovator in the makeup effects field, Smith was always interested in the development of silicone prosthetics, as well as other translucent materials. In 1993, he found himself a guest speaker at Toronto's Canadian Opera Company, along with Canadian makeup artist Gordon Smith, who had been pioneering that technology for some time, and the two became kindred spirits. "We hit it off right away," Gordon remembers, "because he was very keen on what he called silicone gel prosthetics. He said without them, the industry was going to die, and he was only speaking in terms of substituting foam. He wasn't thinking in terms of translucency or intrinsic coloration, so he never understood that part of it, but we hit it off and I took him back to my studio and we yakked all day. He also looked at my portfolio

and got into it right away, saying, 'You have to do this for the industry!'

"I didn't know anybody more well-versed in the industry than Dick. All the way up to his death, he stayed in touch with everything, and it was him that pushed me to do this. No one in my studio, including myself, had any belief that if we did it, the industry would allow us even to work. I didn't believe it, but Dick said, 'Well, it's the film industry, so anything is possible!' and that was a simple truth.

"Dick basically opened the door that we thought was closed to us, because we said, 'Well, if Dick Smith says we should do this, we *should* do it, because this is important. It's not just important to us; it's important to everybody.' Dick said to me, 'This isn't your dream; this is *everybody's* dream!' Throughout my career, if I had ten cents for every time somebody said, 'If that was possible, somebody would be doing it, wouldn't they?' It was always considered a dream that was not physically possible, and any achievement we made was considered, 'Well, that's just Gord!'"

Four years later, Gordon Smith discussed the 'silicone revolution' as a guest at the International Makeup Artist Trade Show in LA, where his namesake led a standing ovation from the front row, but in 1998, he met with the producer and director of *Crusades*, who not only told him he was a dinosaur - in light of digital technology that could do a better job than silicone prosthetics - but they also claimed that *everybody* was already using silicone gel prosthetics! "By the end of that meeting, I was starting to believe them, because they were big people, so how could they be wrong? I called three or four of the major studios and they all said, 'We do it all the time!' as though it was on a sticky note on their phone and nobody had another answer apart from, 'We do it all the time!' I called Dick, who said they were still having trouble getting it out of the molds. 'Remember it was you who told me they would not let you be the one to solve the riddle, so that's what they're doing. Take it as a compliment!'"

Unfortunately, Kerr Industries abruptly stopped making custom silicones for Gordon Smith, effectively severing his link with the chemists that had been so helpful with the R&D process. The

number of suppliers was limited, and although Rick Baker had a Japanese supplier he acquired through Kazuhiro Tsuji, Baker told Dick that supplier was proprietary information.

"When Kerr stopped making materials for us, we were ready to quit," Gordon Smith continues. "Everyone in my studio was a fine artist, so it wasn't like they wanted to be in the film industry, but we were seriously pushing the envelope, doing things that were not possible even in the fine art world. We were completely willing to pack it in if the technology wasn't going to work, but that was okay. We took a shot at it, involving every chemist we could possibly find, but nobody had the answer we needed, and now they didn't even want to make these materials, because they were afraid of liability.

"As a last-ditch effort, I called Dick and said, 'We're packing it in, because we can't find the materials, and he said, 'Call Bob Le Compte at Polytek!' I had never called him, because I had my own silicone suppliers, but when I finally did, he was the same as everybody else, and couldn't give a rat's ass (although I'm sure he had Dick on his case for years), but he did put me on to [chemist] David Salisbury. We had a conversation that lasted maybe 15 minutes, and as soon as I said the word 'deadener,' there was a long pause on the phone while he thought about it, and he said, 'You want to deaden the molecule? Oh, I can do that!'

"I didn't believe him and even when we finally got the stuff, we still didn't believe him, but we tested it and we still didn't believe him. So we did it again and *still* didn't believe it. We kept testing it until it was like, 'Holy fuck, I was right; it solves everything!' and all of a sudden, self-sticking was completely viable. As soon as that happened, glue went right out the window and we never used it again."

While Gordon was the prime mover in terms of R&D, Dick Smith was more than happy to get involved from time to time. "Dick once arranged for Gordon Smith to call me around 1996 or thereabouts," remembers British makeup artist Colin Ware, who had once purchased a Pressman makeup kit at the age of eleven. "He wanted me to speak to Gordon's tech guys, because I had developed silicone appliances with

a cap plastic encapsulant working with Dave Elsey and Cliff Wallace at CFX on an advert for Allied Dunbar. We had done a Grim Reaper makeup, which was the first time a cap plastic encapsulated silicone makeup appeared on screen, so Dick wanted me to talk to Gordon about my process. As I had been doing gelatin appliances like that for years, he knew Gordon was developing this amazing silicone system, and realized my encapsulant idea could work with it. I remember I was working at Pinewood Studios when Dick called me to try and set up the call.

"Unfortunately, I guess work got in the way, as well as relocating to Australia and getting busy there, so I never followed it up, and then Damian Martin and I invented Hotflesh (Dave Elsey thought of the name), and then the world sunk their collective teeth into silicone systems, which all developed to where we have it today."

1994

THE TRUTH IS OUT THERE?

There are all manner of film and television projects that feature bits of Dick Smith DNA in them. That includes an early episode of *The X-Files*, for which Toby Lindala, an alumni of Smith's course, needed a bit of advice. As Lindala recalls, "I was only 23 or so when I was working on *The X-Files*, and I had to freeze a guy in one episode. The only reference I could find was paraffin and turpentine, which would work fine on props, but I certainly couldn't use it on a human being, so I called Dick, who said, 'Well... maybe you could try different mustache waxes...' He gave me a bunch of ideas, and I thought, 'Oh, this is something that Dick Smith hasn't exactly done yet!' so he was throwing ideas around and saying, 'Try this, and let me know how it goes!' At the time, I think I was still in too much awe of Dick to burden him too much, so I never did call him back with the information."

As it turned out, Lindala's biggest tribute to Smith actually came about two decades later on the fantasy epic, *Warcraft*. Directed by David Bowie's son Duncan Jones, many key characters were created with a combination of motion capture

and digital animation, but there were several major makeups that had to be done for the film, the most ambitious of which was a nine-piece silicone makeup that transformed actor Toby Kebbell into the octogenarian sorcerer, Antonidas. "That came midway through the production," Lindala remembers, "and it was no small task. We incorporated some techniques we had learned over the years as far as little details, so there was some aged stipple in there, for example, that helped make it even more believable, and little tabs to restructure the eyes by dropping them down a bit, so I think Dick would have been proud of that. We also used lenses with the whitened area before the darkened rim, so they weren't cataracts but still gave the effect of age to the eyes. And we kept enough of Toby's facial structure so that it all moved really well.

"Duncan Jones is an amazing director and an artist himself, so it was really enjoyable to work out some of the designs with him. I think they were a little nervous about Toby Kebbell in this role, who was also playing the main Orc villain, [Durotan] as a motion-capture character, but he wanted to do it, so we decided to move ahead with this bad-ass sorcerer makeup. It was a full, nine-piece silicone makeup for his face and ears, as well as an additional three Pros-Aide transfers that created a series of indented and tattooed sigil forms for the back of his head to give him a magical appearance. And then we detailed him with a flocked beard, which was actually quite long. That was difficult to do every day, but we pulled it off and Duncan was super-happy with it.

"I remember Duncan told me stories about walking around with his father way back on *The Hunger*, and the aging makeup that Dick had done on David Bowie. He was likening our makeup to it, and I kept saying, 'No, we're not quite worthy, but thank you!'"

1996

THE CURIOUS CASE OF BENJAMIN BUTTON

Based on F. Scott Fitzgerald's 1922 short story about a man who ages backwards, *The Curious Case of Benjamin Button* was long considered all but

unfilmable, mainly because the makeup and visual effects technology necessary to create a realistically de-aged character didn't exist yet.

There had been a number of attempts to move forward with the film, going all the way back to the mid-eighties, with a number of different actors and directors attached, but it wasn't until Brad Pitt was cast under director David Fincher that the project finally took shape.

While the final makeup was overseen by Greg Cannom (who ultimately won an Oscar) an intriguing footnote has materialized, thanks to Steve Johnson, who claimed that Dick Smith was once approached to work on the project, asking Johnson to do it with him. "I originally got called by Steven Spielberg and producer Kathleen Kennedy," recalls Johnson, "and Dick Smith was called in to do the old age makeup. Spielberg was going to do the film, but Dick didn't want to do it for whatever reason, so he referred me to go in and talk to them. But for whatever reason, the movie was not made then, most likely because they just didn't think the makeups would work to carry it. Can you imagine that movie being made 15 years earlier? It would probably have been laughable, but now it's a landmark, setting the tone for a lot of things that happened in the future."

While that version of the film sadly never took off, the prospect of working on an old age makeup-related film with Dick Smith was an appealing one. "How fucking magical was that?" asks Johnson. "How amazing was it, for Dick Smith to recommend me for this groundbreaking film, and with Spielberg and Kathy Kennedy?"

"It was all going great, and then it didn't happen until Greg Cannom got the job years later. I was definitely a West Coast guy, but Dick and I spent a lot of good times together and became good friends. It all started with Dick Smith's *Monster Make-Up Handbook*, but I never really corresponded with Dick. I started corresponding with Rick Baker, but after I got into the Rick Baker 'camp,' Rick would hand me off to Dick occasionally, and of course he would come to town a couple of times a year and we would hang out. I don't think I ever worked with him much more

than on that fateful nude life cast on Debbie Harry for *Videodrome*. It was always more of a social thing, and in the years when he was living here in Burbank, I would have lunch with him occasionally.

"But going back to the eighties and how it all started, there was the Dick Smith/Rick Baker camp and there was the Stan Winston camp, but for some reason I was never attracted to the Stan Winston work. I never sent him a letter or knocked on his door, not once, so in the early eighties, you either learned the Dick Smith/Rick Baker way or the Stan Winston way, or maybe Tom Burman too, who strangely enough, were all in the same industrial complex."

"They talked to me about doing that film at the time, when it was supposed to be Robin Williams," Cannom recalls, "and I remember thinking, 'How the hell are you going to do it?' because there was no computer stuff at the time. So they talked to me a lot about it, and I'm sure they talked to Dick, but they ended up scrapping it, because they couldn't figure out how to do the 'younger' scenes."

"When I finally got the film, they did a makeup test on a friend of [director] David Fincher, which took eight hours and was really overdone and I thought, 'You can't do that makeup on Brad Pitt!' They asked me to do an age makeup, so I used stipple and a silicone neck; it took an hour-and-a-half and Fincher loved it. He said, 'That's what I want: it looks like him and it's simple!' so I did all the test makeups and they looked great, but they fought me right and left about the makeups on that film. I also had problems in the shop with people re-sculpting things because they thought they knew better, so it was a tough film."

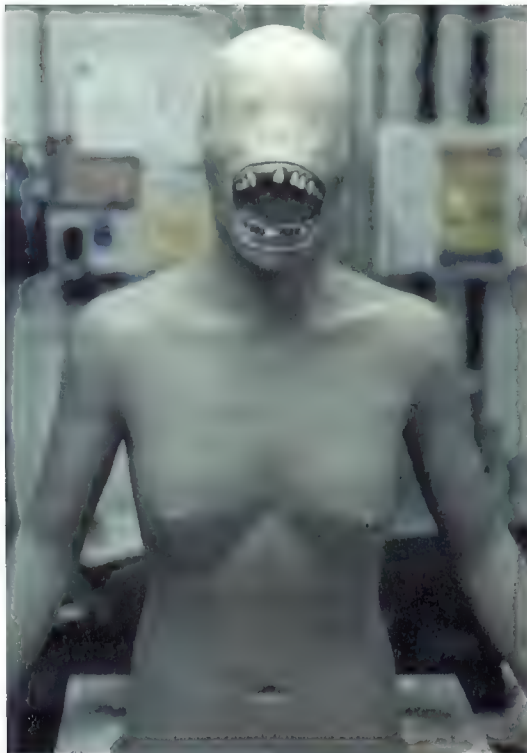
A TRIBUTE TO DICK SMITH

In the mid-nineties, journalist Scott Essman had been putting together a feature-length documentary about makeup artistry called *Creature People*, which in turn led to a series of live events featuring some of his favorite subjects. "While I was working on the documentary," Essman explains, "I slowly but surely found my way to all of the makeup people still living, whose careers I thought were well worth documenting. At the time,



Above: Smith and fellow guests at Scott Essman's September 1996 event in North Hollywood. Front row, left to right: Greg Nicotero, Robert Short, Bob Burns, Harry Thomas, Abe Haberman. Middle row, left to right: Estelle Shay, Kevin Haney, Don Post Jr., Bill Malone, Rick Baker, Dick Smith, Forrest J. Ackerman, Todd Tucker. Back row, left to right: Don Shay, Craig Reardon, Stuart Ziff, Kate Studley, Alec Gillis, Tom Woodruff, Jr.

Photo courtesy of Scott Essman



Left: Norman Cabrera's re-creation of Smith's unused *Ghost Story* (1981) makeup for 1999's *House on Haunted Hill*

Photo courtesy of Norman Cabrera

Dick Smith was still consulting on projects, as well as doing his Advanced Makeup Course.

"When I decided in the summer of 1996 to do a live event featuring Dick, I thought I could show clips of his work, and have people speak, who were influenced by him. I also created a video of Dick's film work, starting with *Little Big Man* and ending with *Everybody's All-American*, so the ten-minute reel covered his work from '69 to '87. All I had to do was find out when Dick was going to be on the West Coast, and sure enough, he was going to be in town in September. I think he was on his way back from Japan, stopping off in LA to see friends and visiting the makeup studios, so that's when we nailed down a day."

Essman rented a room at the Beverly Garland Holiday Inn in North Hollywood for September 14th, inviting a couple dozen of Smith's makeup contemporaries, from former assistants like Rick Baker, Craig Reardon and Kevin Haney, to veterans such as Harry Thomas and Abe Haberman. "I also hired a video crew to document the whole thing, while everybody made their speeches," notes Essman, "and Dick was very moved by it all. I still consider it one of the great days of my professional life."

1997

The weekend of August 3rd saw Smith appearing as a guest of honor at the first International Makeup Trade Show (IMATS) along with Gordon Smith and Matthew Mungle at the Beverly Garland Holiday Inn in LA. Dick quickly became a regular fixture at IMATS, with his informal 'round table' question-and-answer sessions (which despite the advance billing, were generally standing-room only) one of the most popular features of the LA show.

"I made up my wife as a man for that first big IMATS," recalls Bill Corso. "I'll never forget doing that makeup and Dick walking up to her and being really complimentary. He asked me if it was gelatin or silicone, and I said, 'No, it's just foam rubber!' I also remember Kazu being there, standing in the wings watching, so it was a sweet moment. Dick was always super-nice to me, but he was nice to everybody, a real gentleman."

1998

MAKE-UP ARTIST MAGAZINE

Smith began writing a regular column for *Make-Up Artist Magazine* starting with issue #15 (Oct/Nov 1998) entitled 'Dick's Corner.' In his first column he explained that, "Occasionally, I have some thoughts or ideas that I would like to pass on to my friends." Although publisher Michael Key noted in his editorial that, "We hope he will continue to contribute," suggesting a sporadic feature. Smith's column quickly turned into an ongoing column, offering advice for young makeup artists (including how to deal with difficult people on set), tips and innovations, as well advice on diet and nutrition, not to mention his catastrophizing about the dangers of Y2K.

One of Smith's more unusual preoccupations throughout the late nineties was Y2K or the 'Millennium Bug', which was based on the uncertainty surrounding the end of 1999 and how computer codes would react. As yearly dates were written as just two digits, nobody knew what would happen on January first of 2000, and if computers would fail to read '00' as 2000 or 1900. A potential computer crash could result in everything from an economic crash to disruption of basic services and even the implementation of martial law.

Smith laid out some of those potential dangers as early as a 1998/99 *Make-Up Artist Magazine* column. "Sounds impossible, crazy, doesn't it?" he asked, noting that he had the same reaction when he read a Congressional Research Service report in 1996, as well as a book called *A Survival Guide for the Year 2000*.

Not only did Smith outline a series of potential remedies in that column, he was also taking his own advice. According to Douglas Smith, "At the time, the explanation of what might happen at the critical date seemed to be based on a reasonably scientific, mathematical, or perhaps mechanical, explanation regarding the state of our computer technology at the time. It sounded at least plausible to me, but it was convincing to Dad, who felt compelled to prepare for the worst, if it happened. Consequently, he researched and purchased supplies that ranged from 'camping' to 'survivalist' in nature: a

collection of freeze-dried food, which he stocked the basement with, some device to purify water, plus many five or ten-gallon jugs of the spring water he bought routinely anyway, a camp stove or two, perhaps a generator, some sort of (composting?) camp toilet, and other things I can't recall.

"The one element that struck me as humorous, though practical, was the purchase of a couple of inflatable kiddie pools (of a *Star Wars* pattern, I think), to fill up in the garage, perhaps for utility water to wash clothes, flush toilets, etc."

According to David Smith, his dad's doomsday streak stemmed from an innate sense of pessimism. "The first time I remember sharing something 'doomsday' with dad, I was at the NYU Bookstore, where I found different books that interested me, including a book by Harry Browne who wrote a best-selling book, *You Can Profit from a Monetary Crisis*, where he talked about how the world's economic system was going to collapse.

"I bought this book and talked to Dad about it, and from that moment on, we had that bond, of talking about things that were going to go wrong.

"When I was growing up in Larchmont, Dad would read *The New York Times* at breakfast, where he would get all the bad news, and since I sat at his right hand at the table, we would talk about these subjects. That was our tradition, and it became a feedback loop, me feeding him and him feeding me. With Y2K, Dad wanted to reach out and help people, so warning them was a big thing for him. But he was always very logical and very organized about things."

In addition to the supplies mentioned earlier, David Smith recalls one specific purchase that stands out. "He told me very calmly that he had bought two 9 mm pistols in Connecticut, where gun laws were much more lax than in New York, but Dad being a senior citizen and a homeowner with a clean record, I'm sure there was no problem just walking into a store and buying the pistols.

"There were two night tables in the master bedroom, so Dad kept one pistol on his side and the other on Mom's side, not that she would ever touch a gun. When the house was eventually closed up, I asked Doug to take the pistols to a gunsmith who would

transfer them to another gunsmith where I was living, but they were no-name 9 mm; probably guns that the dealer couldn't sell to anybody else, because one of them broke after about 20 shots, which probably wouldn't have been great in case of doomsday!"

In the end, any fears of a Y2K meltdown eventually proved to be unjustified. When January 1st, 2000, arrived, life went on without a hitch, which was probably just as well. "All I remember was people ribbing me," remembers David Smith, "and saying, 'Aren't you disappointed?' My answer was, 'No, never has a man been happier to be proved wrong!' Still, there were plenty of red faces all around America, including my dad's."

1999

HOUSE ON HAUNTED HILL

As related earlier, Smith's eyeless apparition head built for *Ghost Story* didn't make the film's final cut, but the character did end up providing inspiration for a similar character in the remake of 1959's *House on Haunted Hill*. "The idea came about because [director] Bill Malone was really keen to use it," remembers KNB co-chief Greg Nicotero. "Since it had never been seen in the final cut, we wanted to make sure the rights were clear, and Dick was okay with it, but I do recall sending him photos of the sculpture and final pictures of the puppet.

"Norman Cabrera was for sure the guy to sculpt it, since a good part of his career has been duplicating work from the likes of Dick and of course Rick, and Dick was very pleased with the result."

"Dick was able to grant the rights, since the design was not used in *Ghost Story*," confirms Cabrera. "He did see the puppet we made, and I was very flattered, because he thought we somehow had a casting of his, but the piece was actually sculpted from scratch by me using photos from *Cinefantastique* and *Fangoria* for reference. I was already quite familiar with it, being a huge Dick Smith fan, and it was extremely fun to sculpt and paint, as well as an honor to recreate one of his iconic creations."

CHAPTER VIII: 2000-PRESENT

2000

THE FINAL YOYOGI SCHOOL VISIT

After nearly a decade of visits to the Yoyogi School of Animation, Smith returned to Tokyo for what was most likely his final visit to the school. It was a rare opportunity to witness not one but two Dick Smith makeup demonstrations; in this case, a re-creation of the iconic Linda Blair makeup from *The Exorcist*, as well as a brand-new old age makeup.

Not only did students travel hundreds of miles to witness Smith's demonstrations, but American makeup artist Craig Lindberg also flew all the way from New York, his visit captured in a *Make-up Artist Magazine* guest column entitled 'My Bangohon with Dick Smith.' As Lindberg explains two decades later, "I know it seems a lot, to go all the way to Japan to see a makeup artist, but it was *Dick Smith*. He was no longer working, and I felt it was my only chance to see him apply."

2002

THE KAZU BUST

One of the highlights of the 2002 Pasadena IMATS was the unveiling of Kazuhiro Tsuji's photo-realistic Dick Smith tribute bust (it should be noted that the show also featured a smaller but equally eye-opening Smith bust by then-newcomer Arjen Tuiten).

"It all started because of Dick's 80th birthday," Tsuji explains. "I wanted to do something for him, so I thought, 'Okay, what can I do?' I wanted to give something more meaningful than a present, something that would show how I felt, so the answer was a portrait of him. I really liked that kind of realistic

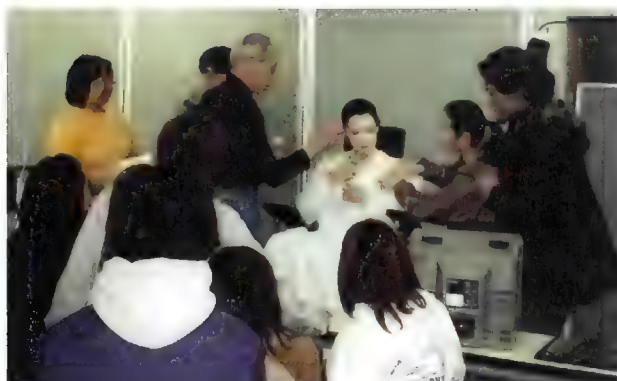
sculpture, and one of the things I learned from Dick was how to observe.

"When I was sculpting, I thought about when Dick came to Japan. There were three or four years when I was teaching at the school and he was a special teacher, who came in twice a year, and after class, we would often go to dinner. When we finally got to sit down in a restaurant together, he would relax, and it was that expression he showed to me, that calm face and smile, and that was the face I tried to capture. I was remembering those peaceful moments we had together, where it wasn't about makeup, but just one person talking to another, so that was something I wanted to express.

"I didn't want to make it life-sized, because Dick was a father figure and bigger than life to me, so that was my choice of how to express that. Of course there was a fear that if I failed, it was going to be a big mistake, but more than anything, I really wanted to show him the appreciation I felt for him."

Smith and Tsuji had maintained a friendship over the years since the young Japanese artist found Smith's contact info in an issue of *Fangoria* and worked up the nerve to contact him. Their conversations eventually shifted away from makeup and into more complex emotional issues. "We talked more about life, because he had a bad relationship with his mother, and I had the same kind of problem with my family, so we talked about that a lot. I was still trying to understand what life was all about.

"In the beginning, I thought Dick had this perfect existence, but he had a lot of problems himself, like depression; revealing that to me helped me open up about my own problems, which really helped me. I think also, I wasn't a fanboy kind of person. The reason I started makeup was because I was interested in 'how.' I didn't have any interest



Smith's 2000 visit to Yoyogi Makeup School in Tokyo
 Photos courtesy of Craig Lindberg



More moments from Smith's visit to Yoyogi Makeup
School in Tokyo, 2000
Photos courtesy of Craig Lindberg

Who'sWho in the World[®]

2000 Millennium Edition

SMITH, RICHARD EMERSON (DICK SMITH), make-up artist; b Larchmont, N.Y., June 26, 1922; s. Richard Roy and Coral (Brown) S.; m. Jocelyn De Rosa, Jan. 10, 1949; children: Douglas Todd, David Emerson. BA, Yale U., 1944. Pioneer dir. first TV make-up dept. NBC-TV, N.Y.C., 1945-59; make-up dir. David Susskind Prods., N.Y.C., 1959-61; freelance make-up artist, cons., 1961—; lectr. Yoyogi Animation Sch., Tokyo, 1992—; Polytek Devel. seminar, 1996; key spkr. Internat. Make-up and Effects Trade Show, 1997-99; featured make-up expert in Movie Magic tv documentaries, *Monster Effects*, 1994, *Aging Effects*, 1995. Credits include *Requiem for a Heavyweight*, 1962, *The World of Henry Orient*, 1963, *Mark Twain, Tonight!*, 1967 (Emmy award 1967), *Midnight Cowboy*, 1968, *Little Big Man*, 1969, *The Godfather*, 1971, *The Exorcist*, 1973, *The Godfather, Part II*, 1974, *The Sunshine Boys*, 1975, *Taxi Driver*, 1975, *Altered States*, 1979, *Scanners*, 1980, *Ghost Story*, 1981, *The Hunger*, 1982, *Amadeus*, 1983 (U.S. Acad. award 1984, Brit. Acad. award 1985), *Starman*, 1984, *Poltergeist III*, 1987, *Everybody's All-American*, 1988, *Sweet Home* (Japanese film), 1988, *Dad*, 1989, *Death Becomes Her*, 1991, *Forever Young*, 1992, author *The Advanced Professional Make-Up Course*; permanent exhbn. of make-up work from *Little Big Man*, *The Exorcist*, *Amadeus*, others, at N.Y. Mus. of the Moving Image, 1992—. Honored on his 50th ann. in make-up by Am. Film Inst., *Visionary Cinema*, *Cinefex mag.*, 1995. Home and Office: 27 Wilford Ave Branford CT 06405-3822.

17th Edition

**MARQUIS
Who'sWho[®]**

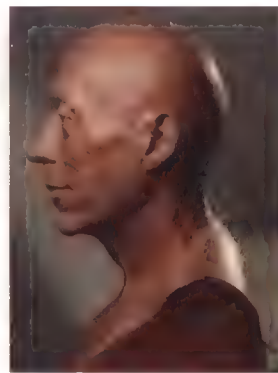
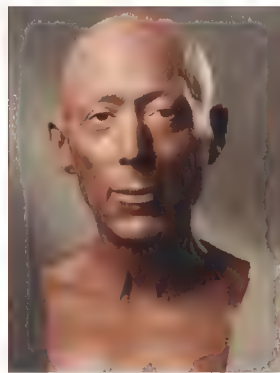
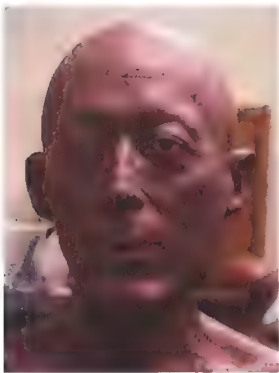
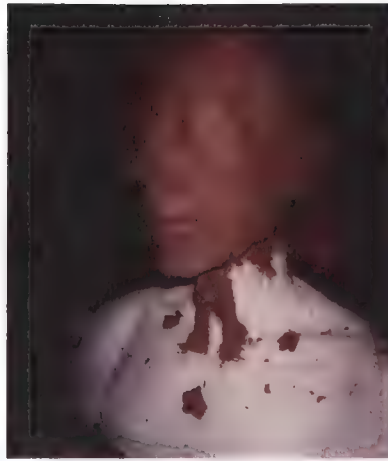
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Above: Smith's 2000 entry in *Who's Who*

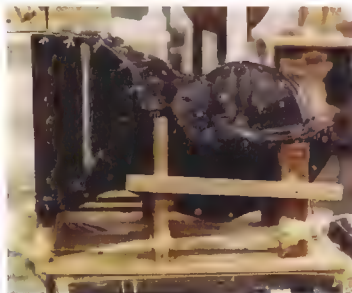
Right: Smith sporting a real beard; a rare occurrence by all accounts

Photos courtesy of Douglas Smith



Progress shots of Kazuhiro Tsuji's photo-realistic Dick Smith tribute bust to commemorate Smith's 80th birthday. From top to bottom, these show the polystyrene armature with clay starting to be added, the development of the sculpture, the silicone casting next to the sculpture, the hair being punched and styled, and the mold

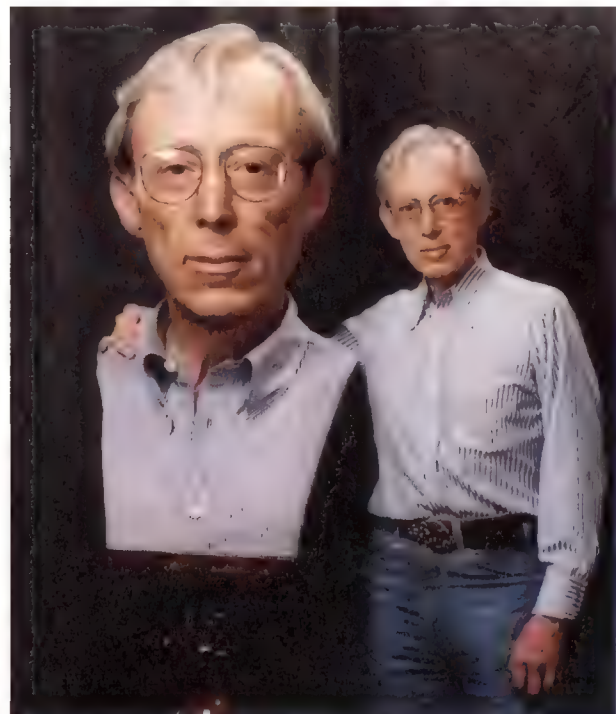
Photos courtesy of Kazuhiro Tsuji



Guillermo del Toro poses with the final piece

The finished tribute bust by
Kazuhiro Tsuji
Photo courtesy of Kazuhiro Tsuji







Top row: Smith and Stuart Freeborn at the first International Makeup Artist Trade Show in 2002

Middle row: Sharing a moment with fellow artist Christopher Tucker

Above: Judging the IMATS student makeup competition

Above: Signing a program for an attendee

Photos courtesy of Joe Nazzaro



Top: Smith visits the Harry Potter Creature Shop in 2002

Photo courtesy of Adrian Rigby

Left: Smith's photo of his wife Lyn before her passing in 2003

Photo courtesy of Douglas Smith



in monsters; I was more interested in artistic expression and the technical craftsmanship or a way to make a living. Those are the things we talked about, more than makeup or makeup artists.

"The funny thing is, we often talked about philosophical things like how people would react to a certain situation, or what is happiness? We talked about that kind of thing a lot. I think I was seeking some kind of support, and he was someone who would share his time and talk about those things."

As it turned out, the Dick Smith bust was the first step in Tsuji's transition from makeup effects to fine art sculpture. "I was having doubts about the film industry at the time," he admits, "and I felt, 'Why am I doing this, and is this the right answer?' When I showed this piece to Dick and saw how he was moved by it, and everybody else's reaction when I showed it at the makeup trade show, and how people were connecting with the piece, it made me feel like, 'Okay, this is something I really have to do, instead of making something for film!' It gave me the realization that there was a way to make something happen, even though I didn't know how to do it at the time.

"I'm kind of embarrassed to say this, but when I was working on film, I was so unhappy. Oscars and things like that, or any kind of makeup didn't matter to me at all, because I didn't enjoy it. Even right now, it's amazing how much I don't enjoy makeup. Sometimes, somebody will ask me to do something, but right now, I'm very happy just doing what I want to do."

Smith also attended the first London IMATS earlier that year. With the event scheduled for January, just a few months after 9/11, there was some worry that attendees would be hesitant about traveling to the UK so soon afterwards, but those fears proved unfounded, and the first UK show was a huge success. In addition to Smith (who brought his popular round-table talk over the Atlantic), other guests included Stuart Freeborn, Nick Dudman and Sharon Gault.

Smith visited the *Harry Potter* creature shop at Leavesden Studios the following week, which was under Dudman's supervision, during that London trip. During

the visit, he agreed to have his 'Mickey Mouse' hand cast by mold shop supervisor Jonathan Klahr and makeup artist Adrian Rigby. "As I recall, it was Jonathan's idea," says Rigby. "We discussed it with Nick, as we knew Dick was visiting at some point that Monday after the show. Nick said we should ask him when he came into the mold shop, so we did. We had it all ready ahead of time, so we asked him, he said yes and we did it."

"It was incredible," adds Dudman. "I knew he was coming, but I didn't tell anyone, so I literally walked him through the shop and people were just falling about. By the time he got to the mold shop, Jonathan Klahr said, 'I've got to ask him, I've got to ask him!' and I was saying, 'You can't ask him..., oh, okay,' and Dick was delighted to have his hand cast. The whole crew turned to liquid while he was there, so that was wonderful, and it was lovely that I could show him all this stuff and take him around the sets. I had told the producers that this was a big thing, and they were lovely and said, 'Take him anywhere and show him everything!' and Dick had a great time.

2003

On May 23, 2003, Lyn Smith passed away after a long bout with cancer. Her death affected Smith deeply, and it's probably not an exaggeration to say he was never the same after that. "No, he was not," confirms his son David. "Dad always declared himself, somewhat proudly and somewhat humorously, as a pessimist. He knew what he was, and he even bought a book once called *You Can Learn to be Optimistic*, so he was aware of it, but the thing that worsened was his pessimism, which was always bad but got much worse.

"We were told that when you've been married a long time, the grieving lasts maybe 18 months and then you start to come out of it; well, Dad never came out of it. They were married for 54 years, which is more than half a century, so she was his world. He married her when he was 25, this skinny beanpole of a kid, and when I look at pictures of him, he looked incredibly young, so he never really recovered."

"Losing his partner of 54 years," adds Douglas, "he was really a mess without her. I think David was living

with them at the time, so at least Dad had David, but I was back to my own life, while David got the brunt of it. When I visited, it was very clear to me that Dad was a very depressed individual, and I can't blame him."

EXPLORING SILICONE PROSTHETICS, PART II

Not long after finishing *X-2: X-Men United*, Gordon Smith was a guest speaker at another LA makeup show. After finishing his presentation, he left the stage to be greeted by Dick Smith 'with a smirk on his face and something behind his back.' It was a piece of skin-toned silicone and on the back, the word 'Soya' was written in marker, the possible future of prosthetic gel technology. As Gordon explains, "If soya had been an established thing when I started, I would've chosen it over silicone in a heartbeat, only because it's a simple chemistry, simple product and simple molecules, and it's edible.

"When I did *Alive*, we built all of that stuff out of soy, and it was really quite remarkable, so for sure we would have gone with soy. I don't think anybody is following up now, but if I was still working, there would be a whole section of my studio working with soy."

Gordon Smith wasn't the only artist experimenting with silicone. As Greg Cannom remembers, "When I showed Dick some of the work we had done on *Bicentennial Man*, he hadn't seen our silicone, because he was always in Japan trying to do things with silicone, but makeup wouldn't stick to the silicone skin, so you had to paint it on the inside.

"So I was at a makeup show once, and I was showing him my work from *Bicentennial Man*, which was me and Wes Wofford. It was a rubber skin, which is the stuff I used for bald caps for years. I said to Wes, 'If you glued that rubber to the silicone, I think we can do appliances that way.' The silicone was soft but super-strong; you could glue hair on, or lace, and it wouldn't rip the skin, and you could paint it with PAX paint and every kind of makeup, which you couldn't do with anything else at the time. You could only pre-paint on the inside, because makeup wouldn't stick to it, and with everything I saw Dick try, no makeup would stick to it.

"So I showed him pictures of our material and

he said, 'That's amazing, it would take other people eight hours to do those makeups!' Because you had to paint everything inside the mold. It looked good up close but the further away you got, it would go a plain, grayish color, [so] I did it my way, where I did the silicone and made it up with rubber mask greases, makeup, age spots and everything, and Dick said, 'Yours not only looks eegood up close but [also] from a distance, as you get further away, it looks just as good!' So it was pretty cool to hear that."

THE CREATURES OF FARSCAPE

Smith had long been a fan of Dave Elsey and Colin Ware's groundbreaking work on the science fiction TV series *Farscape*, so when Elsey asked him to write a foreword for their book *The Creatures of Farscape: Inside Jim Henson's Creature Shop* (written by yours truly), he was happy to oblige.

This is that introduction, which became an afterword when the show's producer, Brian Henson, decided he wanted to write the intro himself:

AFTERWORD BY DICK SMITH

Among all the various forms of makeup - beauty, character, horror and fantasy - there is one that combines them all: the creation of the inhabitants of outer space. And where else does there exist a vaster and more fertile field than 'space' to stimulate the imagination?

That the theme of space has been richly explored in both film and television for some time now (*Star Wars* came out in 1977) is without question. What intrigues me is when it started and why it has flourished. If you look at the early films of the 1920s and even those of Hollywood's 'Golden Years,' there's nary a space creature in sight. However, thanks to H.G. Wells and a comic strip, we entered into the fantastic world of rocket ships in *Things to Come* and *Flash Gordon*, both in 1936.

For some reason, the outer space theme virtually died in the 1940s. We were probably too concerned during wartime with what was happening here on

Earth, but all attention turned to the skies after the first sighting of a 'flying saucer' in 1947 and the flood of sightings that followed. In 1951, *The Thing*, a tale of finding a terrifying alien and his saucer in the Arctic, and *The Day the Earth Stood Still*, with a flying saucer and a great robot, truly launched films into outer space. H.G. Wells' *War of the Worlds*, which gave us some glimpses of a crude alien creature, the first non-humanoid space monster that I can remember, followed them in 1953.

Then the dam broke. The rest of the fifties were crowded with films involving outer-space aliens. Most were made with low budgets and crude makeup, but they were fun even when they were dumb. A few stood out with superior productions, including effects and makeup, such as *This Island Earth* (1955), *Forbidden Planet* (1956) and Ray Harryhausen's *20 Million Miles to Earth* (1957).

The sixties continued to turn out films with outer space themes, especially travel in space or time: *The Time Machine* (1960), *First Men in the Moon* (1964), and *Planet of the Apes* and *2001* in 1968. There was fine makeup in 'Apes' but we still hadn't seen any serious alien makeup to that point. Finally in the seventies, we saw aliens in *Star Wars* and briefly in *Close Encounters of the Third Kind* in 1977. Then in 1979, we were getting many close-up aliens in *Star Trek*, and a horror in *Alien*.

Since then, there has been a steady flow of outer space/aliens films, many with big budgets and more elaborate makeups, such as *E.T.* (1982), *The Terminator* (1984), *Total Recall* (1990), *Terminator 2* (1991), *Men in Black* (1997); no need to list them all.

Of course while all these films were being made, television was not idle. I remember doing an alien makeup having a third eye in the center of the forehead at NBC in the early fifties. Then came *The Outer Limits* and *The Twilight Zone* series in the sixties, and *Doctor Who* in England, which lasted more than 25 years. Of course it was *Star Trek* starting in 1966, one year after *Lost in Space*, that became the long-lived series leader. More space series have followed, such as *Farscape*, with ever more sophistication and excellence in makeup. This is all the more amazing when you consider that these were done in spite of

low budgets and little prep time.

Low budgets and little prep time are still SOP for TV series, but in spite of this, *Farscape* has taken every advantage of every illusion that special effects makeup can offer, to bring to life worlds of outer space aliens in dazzling variety and beauty. It is because these makeups are so extraordinary that this art book has been published so that they may be enjoyed for what they are: artistic creations.

2004

In addition to his long-term depression following Lyn's death, Smith's mental health began to deteriorate. "There was that awful moment," David recalls, "when he turned to me and said, 'David, I know I wrote this course, but I can't understand any of it. It's like reading the words of a stranger!' Those words are burned into my head."

"I started sitting with Dick at his [IMATS] roundtables," remembers Greg Cannom, "because he started forgetting things and I know everything about him, so I would sit next to him, and people would ask him questions. Sometimes he couldn't remember and I could tell he was having problems so I would jump in and say, 'Oh yeah, didn't you do this and do it this way?' and he would say, 'Oh yeah, that's right!' I did those roundtables with him for years. He would look at the kids' portfolios and say, 'This is horrible!' and the kids would be crying. I could never do that; I would try to say things like, 'You need help with your sculpting!' but he would sit there and rip them to shreds, saying, 'You should not go into makeup effects!' and these young people would be devastated."

David Smith moved into the Branford home to look after his father, despite the cost to his own physical health. "I took care of him for four years in a moldy house that was 105 years old. A mold expert told me, 'This house has leaked multiple times over the last 105 years, and every wall cavity is filled with mold. You would have to strip this house down to the studs to make it live-able for somebody like you!'"

"I was getting sicker and sicker, but I took care of Dad for four years; taking him to the doctor or the hospital, but I kept getting sicker and sicker until I

finally had to bail. That's when Doug stepped up, because everything was going to be on him now, but he was a six-hour drive away in Maine, so the plan was to take Dad back to Maine. Doug shopped around and found three upscale assisted-living places, so he showed those places to Dad, who said, 'I'm not living with these old people!' He was Dick Smith, and he was blind to the danger he was in.

"We didn't know what to do, and I was already living in the desert by this time, and Doug was telling me how badly things were going when Jill Rockow said, 'My mother spent her last five years in this really nice assisted-living placed in Glendale; why don't we tell him it's a great apartment complex, and have him come out and see if he likes it?'"

"Well, Dad figured it out, but I've got to hand it to Jill; she was really tough, but that's what Dad needed."

"Jill made it her mission to take care of Dick in his later years," claimed Rick Baker, speaking at Smith's memorial service. "The first thing she did was brought him to California, where he could be around so many of his friends, and put him in a nice retirement home and made sure he had the best room in the place. She set it up and surrounded him with his artwork, so he had his little sculptures and photos of work he had done, and friends."

"She made sure he had a nice little worktable and sculpture tools and all the equipment he needed if he decided to do something creative, and made his life great. She made sure he wasn't stuck in his room. She took him out to his favorite places like the Norton-Simon Museum, IMATS, and Monsterpalooza where he could be worshiped by his many fans. Jill made life great, and I will be forever grateful for that. She made sure he showed up to his doctor's appointments and she was the person who got the call in the middle of the night when Dick would fall down and hurt himself; she would take him to the hospital and made sure the doctors gave him the proper treatment, so she was really his advocate."

"Jill made sure he showed up for things he was supposed to show up to, like the tribute we had here a number of years ago. Dick decided at the very last minute he wasn't going to go, but Jill made sure that he did, and she also made sure that he went to the

Governors Awards. Thank goodness she did, because that's the night I hope I never forget because I got to present my master and my friend and the man who meant so much to me with an Oscar. Even though Dick's memory was in a really bad state at that Governors Awards, he really rose to the occasion and made a speech that touched us all and had us all in tears."

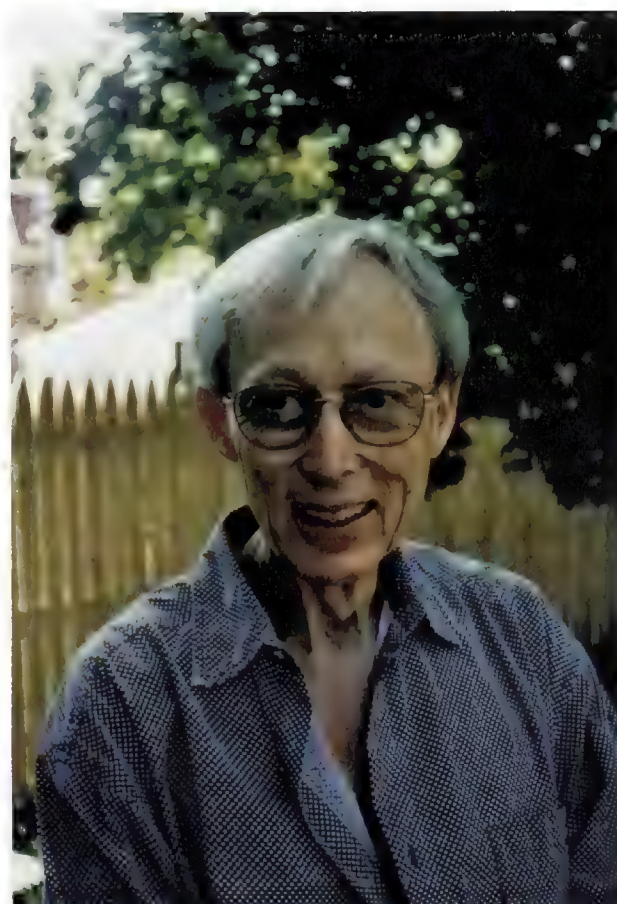
With Smith now living on the West Coast, his former assistants were able to spend a bit of time with their former mentor. "I had the privilege of taking him to the Norton-Simon Museum," recalls Kevin Haney. "He had just come out to live in the senior community in Burbank and was already getting easily confused, so he was impressed that they would keep his hotel room the way it was, allowing him to make all the changes, adding his awards and pictures."

"Outside the Norton-Simon were six bronze figures that comprised Rodin's 'Burghers of Calais.' Dick went into dramatic detail about each bronze figure, explaining the range of motion and the technique that Rodin had expressed, and Dick was a great storyteller."

"We were in touch," continues Doug Drexler, "but I didn't see him as much as I used to, and when he started slipping, it became very difficult. Jill said that having lots of people around was difficult for him because he didn't know who people were and he would tell stories five times. Every time I visited, I would hear the same story over and over again, so it was very sad."

"But we had been through a lot of fires together, so he always knew me, and when he saw me, even towards the end, he would grab me and pick me up off the ground and squeeze me so hard; he was really strong. He took good care of himself, and I hope his chemical exposure didn't have a part in him losing some of his cognizance towards the end."

"Right before he started to lose his memory," Cannom remembers, "he came out with Jill to my shop, and I hadn't seen him since I had done *Benjamin Button* and all those films, so he hadn't really seen any of that stuff yet. I had put all of these photographs on tables in the shop, because we hadn't seen each other in two or three years, and he went around looking at them, and when he came back to me, he was kind of teary-eyed and said, 'Your work is incredible; you've done what I spent my whole life trying to do, but you absolutely took it to the next



Top: The wall of fame in Smith's Branford, Connecticut home

Above left and right: Smith photographed in the early 2000s

Photos courtesy of Douglas Smith

step with silicone and age makeups and everything,' so that meant everything to me when he said that.

"I remember the first time Dick came to my shop with Jill to see me, one of the pictures I had on the wall was a *Planet of the Apes* makeup I had done when I was young, where I tied the hair and everything. I didn't know what the fuck I was doing, but it wasn't bad for a young kid just starting out. So I had this picture on the wall, and when Dick walked in, he said, 'What's that doing on the wall?'

"Jill said, 'that was the first makeup he ever did.' Dick said, 'Well, it's terrible!' and I was thinking, 'Hey, I saw some of your early makeups and they're not that good either!'

"When Dick was in the retirement home out here, I went out to eat lunch with him at PF Chang's. We met Rick Baker there, so Rick, Dick and I had lunch together and he told us the story about how he lost his finger, I think he maybe told us five times and Rick and I were like, 'Oh yeah... really?' so that was kind of sad, but it was still really fun talking with him. I remember Rick saying, 'If this place blows up, it would be bad for the makeup world!'"

In the case of a long-time compatriot, Smith became an honored guest. "For several years, until Dick got to the point where he wasn't too well," remembers Michael Westmore, "he came here for Christmas. So Jill would bring him over and we would talk about everything but makeup. We talked about the world and politics and about how sick his wife had gotten and all the cures he had tried to find for her, and we would spend the evening just chitchatting about everything but a brush or pan stick."

2009

DICK SMITH TRIBUTE AT THE ACADEMY

It seems unbelievable that it took so many years to put together an acknowledgment of Smith's career, but that event, A Tribute to Dick Smith: The Godfather of Special Makeup Effects, finally took place at the Samuel Goldwyn Theater on June 17th. Moderated by Rick Baker, the evening featured an

all-star lineup of actors and makeup artists discussing various aspects of Smith's long and illustrious career.

The event was the brainchild of Academy governor Leonard Engelman, who had known Dick for more than 35 years. "About three decades ago," he recalls, "I got a call from Dick, and at the time, in the Academy there was some contention with the makeup group, because there wasn't even a branch yet, and some of the contention had to do with, 'What is makeup, what is special effects and when does it change over?' There was a big hubbub at a bake-off, and I wasn't there, because I was on location, and I was just a member at the time, but I got a call from Dick who said, 'There's all this contention going on, and it's really divisive with the makeup artists and hairstylists within the makeup group!'

"At that time we were part of the members-at-large, and Dick said, 'There are a number of us that have been talking, and we would like to recommend you as the chairman of the executive committee for the makeup group. Because you do appliances and beauty and everything in-between, a number of us feel that you would be excellent in that role, because you understand each end of it. If you would agree to accept the position, we're going to put together a letter-writing campaign to the President, asking for you to be appointed in that position.'

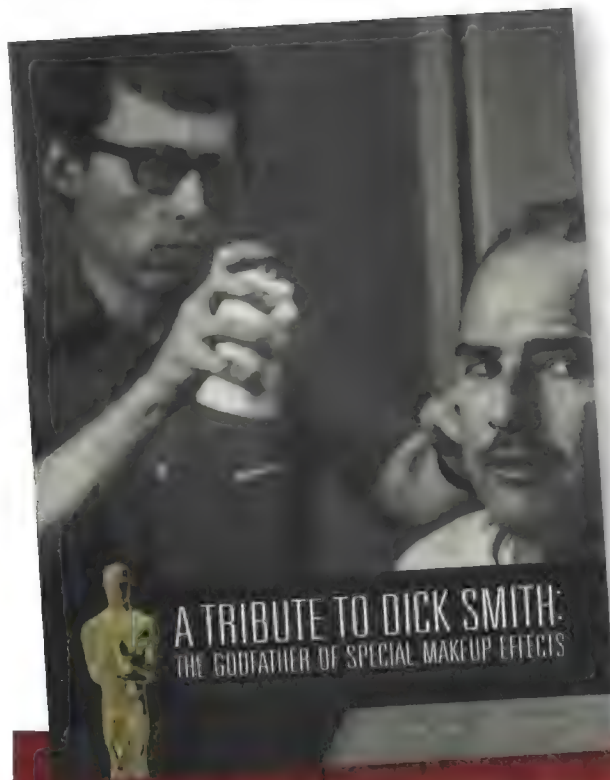
"Needless to say, I was extremely honored, and I said yes of course. I had been in the Academy for a few years, and there were things I saw that I thought could be done so much better, so I said absolutely, I would be honored, and that was really the first time Dick and I 'worked' together.

"And when I became chairman, we did the tribute to Dick, which was well before he received the Governors Award. I had talked to Randy Habercamp who was head of that type of programming at the time, and I said, 'I would love to propose we do a tribute to Dick Smith!'

"Randy said, 'Oh my God, I think that would be fabulous! I love Dick's work, and there are so many people who love him!' and he was completely behind it, so we put the tribute together, with Rick Baker as moderator, and that was wonderful. Linda Blair was there and different people from Dick's past history and we showed a number of different clips, so it was a wonderful time."

As far as assembling the participants, "That's one of the things Randy Habercamp and his team put together. They had all of the archival film, so their team at the Academy was able to put all of that together."

The result was an evening the makeup industry wouldn't soon forget. "The thing I remember," says Engelman, "is that a couple of weeks after I went to see Randy Habercamp with the proposal, he said, 'You know, I've got friends flying in from New York to be at this, because they think Dick is so wonderful!' and they weren't makeup artists; just passionate friends."



THE GEORGE PAL CELEBRATION OF FANTASY IN FILM
A TRIBUTE TO DICK SMITH
 THE GODFATHER OF SPECIAL MAKEUP EFFECTS
 Hosted by Rick Baker

PROGRAM

Welcome: Leonard Engelman, Makeup Branch Governor

Introductory Remarks: Rick Baker

Video Clips: The Television Years
 "Alice in Wonderland" (1955)
 "Way Out: Soft Focus" (1961)
 "Mark Twain, Tonight!" (1967)

Panel Discussion: Actors on Smith
 Hal Holbrook, Linda Blair

Film Clip: THE EXORCIST (1973)

Panel Discussion: Dick Smith, Educator and Mentor
 Andrew Clement, Shane Mahan, John Rosengrant

Film Clips: ALTERED STATES (1980)
 THE HUNGER (1983)

Panel Discussion: Dick Smith, Innovator
 Carl Fullerton, Mike Elizalde, Alec Gillis, Tom Woodruff, Jr.

Dick Smith at work: Featuring behind-the-scenes footage from LITTLE BIG MAN (1970), THE EXORCIST, ALTERED STATES, THE HUNGER

Film Clip: AMADEUS (1984)

Panel Discussion: Dick Smith, Artist
 Greg Cannom, Kevin Haney, Kazuhiro Tsuji

Closing Clip

Remarks from Dick Smith

Left and above: Program from the 2009 Dick Smith Tribute

Below: Smith poses with attendees at event

Photos courtesy of Howard Berger



THE NEW ZEALAND TRIP

For several years, Smith had been talking to Richard Taylor, head of the Wellington-based Weta Workshop (and an early student of his course), about taking a goodwill trip to New Zealand. For Taylor and his people, it was a once in a lifetime opportunity to say 'thank you' for everything the godfather of makeup had done for them and the industry.

As Taylor admits, "I was a very late-comer to the world of makeup effects. Growing up in rural New Zealand, there wasn't any access to publications about makeup people, model-making and that kind of stuff. I believe *Starlog* and *Cinefantastique* were possibly for sale, although the only person I ever knew that bought them was Peter Jackson, and maybe that was by snail mail, because the Internet was a long way off yet.

"I was doing makeup at home using very rudimentary materials until sometime in my teens, I discovered this book [Taylor holds up a copy of Smith's *Monster Make-Up Handbook*]. It's actually signed by Dick, which is why it's in a very careful wrapper. Up to that point, I was treating it as a piece of text, so it was getting covered in clay.

"At that point, I was sculpting margarine sculptures for restaurants, which I was swapping for meals for my wife and myself. If I had done a really fancy sculpture, I could get a pretty good meal out of it, so it was actually wonderful to do; the first commercial sculptures I did for the film industry were actually in margarine, because I didn't have access to another medium that I was aware of.

"I then wrote to Dick asking if I could correspond with him. I didn't ask for any advice, just if I could correspond with him, and I told him, not thinking that it was anything unusual, that I was sculpting in margarine. When he responded, he responded in a way that told me that he found this to be very comical and unique. I then applied for his course, which has now been read by myself, and many of our staff have benefited from it, so that was an immense education for me."

Taylor was working in the New Zealand film industry, albeit on low-budget horror fare when he began taking Smith's course. It was a revelation to say

the least. "I didn't actually do the study course; I bought the block of knowledge and used it every day as we worked, so it became a manual from which to work.

"Peter Jackson had already been doing makeup effects and some suit characters for his movie *Bad Taste*, so he had already started buying things like foam latex from overseas, so when I met him, he was also a source of knowledge, which complemented the information we were able to source, and when Dick's course came through, that sort of filled in the missing gaps.

"One of the more valuable parts of the course for me was the section on animatronics. We were doing a great deal of animatronics at the time; we built 80 puppets using roll-on deodorant balls and their casings. We also used that cable tracking you use to hang frilly curtains in kitchens, putting fishing line through the middle of it and very crudely folding up metal frames, brass rods and bits of wood to hold everything, and they were successful for the most part, but I really hadn't ventured into servo control mechanisms. So the big section in the book, and of course there is that wonderful piece about how Rick Baker did the ape masks with the articulated jaws off your own jaw that would pull out the lips - that was just gold for us - and we basically just copy that stuff and try to do it ourselves.

"The very first prosthetics I did commercially were for a *Ray Bradbury Theater* television series, which was this terrible old age prosthetic makeup I did with carpet underlay foam. I was trying to correlate material that would move like skin, and I had done quite a bit of carpet laying in a house my mum and dad and I had built when I was a teenager, so remembering this material, I made contact with a carpet manufacturer near Wellington and was able to purchase about five liters of this carpet underlay, which we baked in a sauna oven and it actually worked, so I was able to make these prosthetics out of them.

"I told Dick all about this, but what he did was introduce us to Gil Mosko, the foam man. We became lifelong friends with Gil Mosko and my wife became our foam guru. I don't know how many tons of foam she's mixed in her life, but this was all about making connections with people we could buy materials from.

"Luckily for us, we did Meet the Feebles, Brain

Dead, Heavenly Creatures and *The Frighteners* after that, as well *Hercules* and *Xena* sometime after that. During the early *Hercules* stuff, we got a chance to meet Howard Berger at KNB, who shared some of his own contacts with us, so that was very beneficial, and all these pieces started to come together."

In recent years, Taylor began talking to David Smith about the possibility of bringing his dad out to New Zealand for a visit. "David said Dick was living in almost complete seclusion and not interacting with anyone or doing anything, so that broke my heart. At that point, my wife and I approached Dick and asked him if he would allow us to fly him to Wellington, and it took a lot of coercion, because he was worried about the long flight, but we finally convinced him, and it was an extraordinary reunion.

"I drove Dick to the front gate of our workshop, which was only five minutes from the airport, and when he got out of the passenger seat of the van, there were 150-200 staff waiting to greet him. They started cheering and clapping, and Dick just broke down and cried. He spent two or three weeks here, staying in a little home next to ours so we could socialize in the evenings, and my wife cooked for him every night; things like apple pie, which brought back lovely memories of his own wife's cooking, and every day he came to the workshop and hung out with us. He put on a wonderful talk in our cinema that lasted for a number of hours, and then we saw him off. A short time after Dick got home, he started sculpting again, so he had a new lease on life."

A member of the Weta team was Gino Acevedo, who had once been humorously rebuffed by Smith during an unsolicited phone call many years earlier. "I thought I would tell him the story again," remembers 'Dino,' because he probably wouldn't remember, and again he said, 'That's really strange, because I look at everybody's stuff!' But what an amazing experience it was to have him here. He even came to the house and had dinner with my wife and I and my daughter Ruby, who was maybe one and a half years old at the time, and I've got photos of Dick holding Ruby.

"Having Dick here really lifted everybody's spirits and enthusiasm toward the craft by having the master here. I also got to take a cast of his

hand, because I like taking hand and face casts of different people, so I said, 'Dick, would you mind if I cast your hand (the 'Mickey Mouse' hand)?'

"He said, 'Sure, why don't you do the whole head?' so it was myself and Francis Hawker who actually did the life cast. If you look at the photos, you can actually see the beads of sweat on my forehead as I put the bald cap on him, because I was so nervous. It had to be the worst bald cap I've ever done in my life, and I had Dick Smith sitting in the makeup chair facing the mirror and all I would hear was, 'Hmm, hmm' and, 'You're going to do it that way?' Anyway, we got a beautiful life cast, and what an amazing experience it was, just to hang out with him on my own for an entire weekend. He told me the story about how he and his wife met and how he proposed to her, which was very touching. I wish I had an iPhone with me so I could have recorded it all.

"There's a place down south at the very top of the North Island, and Richard was supposed to come with us, but something came up and he couldn't come so it was just me and Dick going to this place, and it was amazing, spending all weekend together and just talking. As I said, with his memory going it was a little bit sad, because I had all these questions I wanted to talk to him about. I remember back in the days when you would go to the record store where you would be listening to the radio and hear a fantastic song and think, 'Oh, I've got to go get that album,' and it seemed like as soon as you walk through the door into the music store, you would forget about what you are going to buy or what the name of the song was.

"That kind of happened to me with Dick, where I just forgot the things I was going to ask, and I finally remembered one thing was from *The Sentinel* that he did with the guy who gets his nose chopped off. I was going to ask about that puppet head that he did, but he couldn't really remember. I said, 'This woman has a knife, and she swings at him and chops off the end of his nose' and he said, 'Oh my god, that's terrible! Who did that?' and I said, 'Well, you did it!' and he said, 'No, not me, that's a bit too gruesome for me!' So there was a lot of stuff like that where he couldn't quite remember what he had worked on. When it hit me that way, I thought, 'Oh shit, what are we going to

talk about?' Anyway, even though he was losing his memory, we still had an amazing time."

Taylor still has several mementos of that visit, including two of Smith's miniature busts - one of Mark Twain, the other of Brando - that were entrusted to him. "We have a large sculpting studio here," he elaborates, "and a lot of full-time sculptors because of our collectibles business. My wife and I are also building a major sculpture park for children here in New Zealand, so there is a monumental amount of sculpting being done here at any one time.

"Five or six of our staff are always doing their own personal fine art projects, as well as our film work, so Dick entered a sculpting studio that was a hive of industry with multiple things on the go, and I think he was a bit punch-drunk by it all. He couldn't believe all of it was happening at the bottom of the South Pacific and kept saying, 'How can it be on this tiny place in the world, that the biggest sculpting studio I've ever visited is happening?' He said that almost every day: we would walk into the workshop and he would say, 'How can this be happening?'"

Other mementos are more emotional in nature. "Dick Smith is one of the most extraordinary human beings I've ever met," declares Taylor, "someone you feel very blessed to have touched your life. If I had met him through other means, I know I still would have had a great friendship with him, because he was one of those wonderful, spirited people, who wants to give and share and not hide any secrets.

"One of the things I'm most proud of here at Weta is that we have a zero-secret policy. I still have my name in the phone book, so if any child or teenager rings up in the evening and wants some information, we will share it with them. If a competitor rings us and asks how we've done something, we will share it, and a lot of that has come from the way that Dick was with his knowledge."

2010

RECREATING REGAN

There have been countless Dick Smith tributes done over the years, but one of the most memorable

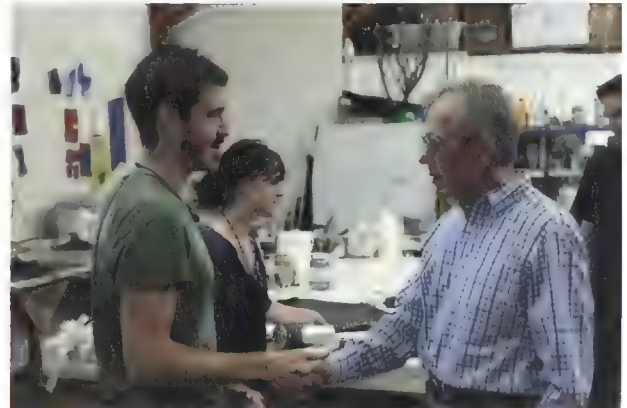
pieces of artwork remains Mike Hill's life-sized re-creation of Regan from *The Exorcist*. Hill, whose hyper-realistic works of art include Boris Karloff, Oliver Reed and Ray Harryhausen, decided to turn his attention to one of his favorite films. "*The Exorcist* scared me the most when I first saw it," he remembers, "and I was always a big fan of that particular makeup design, and the way Dick Smith turned that cherubic little girl into a scary demon. It was also my son's favorite film, so I figured I would take a shot at making a life-sized Linda Blair, and hopefully Dick would like it too.

"Doing my initial research was a bit tricky, because it was often very hard to see what color Regan's face was in the film with things like the cool lighting in the room, so I just went through all my old books, as well as issues of *Fangoria* and *Cinefex*, and tried to find as many pictures of Linda Blair and the makeup as I could. Of course the movie itself was a big help, and nowadays we're helped by the fact that we can freeze-frame a DVD to look at.

"With some of these pet projects, I was absolutely doing the piece for myself, but it turned out to be great timing that the 2010 IMATS was coming up, and when I was asked to put something in the museum, I thought, 'If Dick Smith is going to be there, I've got the ideal piece!' so that was a great opportunity. Obviously if the makeup artist responsible for creating that particular character is going to be around, you certainly take extra care, knowing they're going to see it, but in this case, I just let the power of Dick's design do the work for me. The contact lenses, cracked teeth and placement of scars all help of course, but as long as you get the portrait of Linda Blair right, Dick's work is going to take you to the next level in terms of creating the character."

According to Hill, a piece like the Regan statue would normally take anywhere from ten to fourteen days, depending on how complex certain elements turn out to be. "She also had a wig, so there was a lot of hair punching involved. I used a hair technician friend of mine, Kelly O'Neill, and molded her body, hands and legs, while the head sculpt was mine.

"To be honest, I took a bit of artistic license, in the sense that I made the paint job not as traumatic



From top left, clockwise: Moments from his 2009 trip to New Zealand showing Smith with Weta chief and former student Richard Taylor; with Taylor and Gareth McGhie; with a group of Finnish student interns; Smith and Gino Acevedo; signing a copy of his Professional Makeup Course with Taylor and McGhie. Photos courtesy of Richard Taylor

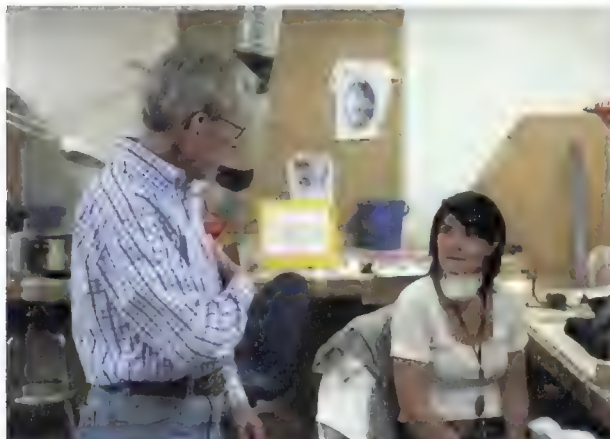


Above: Checking out Weta's Gollum display piece

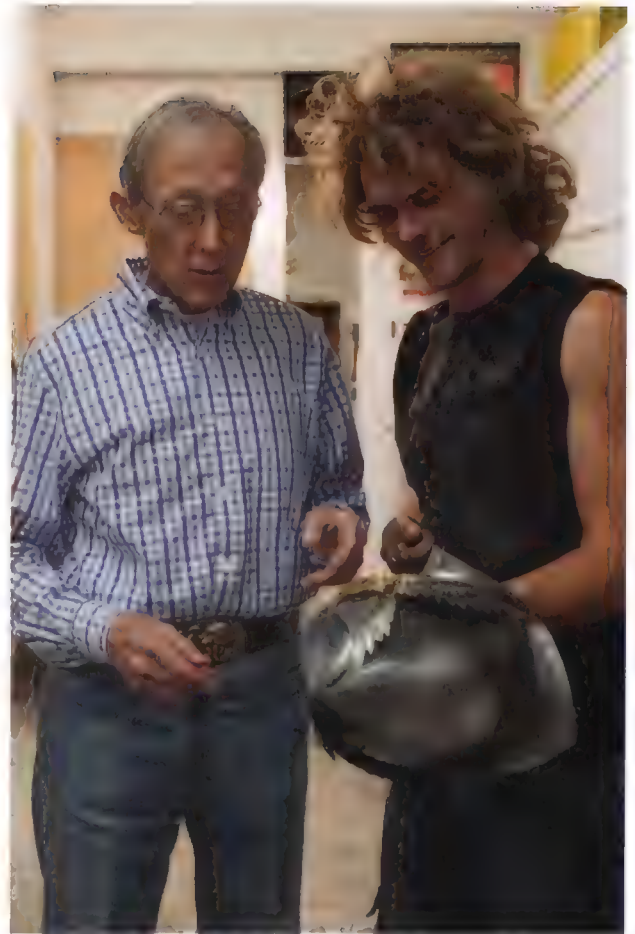
Left: With a pair of Finnish interns

Photos courtesy of Richard Taylor





From top left, clockwise: Gino Acevedo takes Smith's life cast; Ben Hawker and Frances Hawker show their model the final results; with Darren Mosher; Smith and Mary Pike
Photos courtesy of Richard Taylor



From top left, clockwise: Smith meets with Darren Mosher and Daniel Cockersell; with Tristan McCallum; group shot with the Weta Workshop crew; posing with a fuzzy new friend

Photos courtesy of Richard Taylor



Top left: Smith poses with Mike Hill's Regan

Photo courtesy of Mike Hill

Top right: Smith and his fellow student competition judges at the 2010 Pasadena IMATS

Photo courtesy of Joe Nazzaro

Above: Smith sharing his Oscar with Danny Wagner in LA

Photo courtesy of Danny Wagner

as Dick's was. His paint scheme was done for a darkened room with fog on her breath and so forth, so I think it was painted more melodramatically for that reason, but I think my paint job was a lot more subtle. In hindsight, I suppose I could have gone even further in Dick's direction, but I was thinking about the piece sitting on my couch every day, which is maybe why my paint job was a bit more subtle. The funny thing is, every time I let my dog in the house, he would go over and lay on Linda's lap, because he thought she was a real person."

The Regan piece had an overwhelmingly positive reaction when it was unveiled at the 2010 Pasadena IMATS. "When Greg Nicotero saw it in the museum," Hill recalls, "he said it inspired him to make his own life-sized statues of the characters in *Jaws*, so that was inspired by my work on Regan. It's a character that is ingrained in us. I can't think of another iconic character from that era that stays in our heads like that, because *The Exorcist* was the big film from the seventies. And people still find the makeup disturbing to look at.

"Looking back, if I had to do that piece again, there's a lot I would change, having stared at it for years and seeing where my mistakes were. But I've seen a lot of *Exorcist* statues, and they're always made from the same Linda Blair life mask. That's why I wanted to go in a different direction, so I gave her an almost blank expression, because she didn't have to snarl to be scary. The makeup design evokes exactly the right feeling, because we all know this little girl shouldn't look this way."

Hill was especially pleased by Smith's reaction to the piece. "In a way," he reflects, "Dick Smith belongs to all of us. It was him doing his makeups, which led to his protégés like Rick, which in turn led to people like Steve Johnson, but we're all here because Dick was there in the first place!"

RESTORING REGAN

After spending a number of years on display at the Museum of the Moving Image, Smith's original Regan dummy built for *The Exorcist* was beginning to show its age. The task of supervising her restoration fell to Mike Marino, who knew museum curator Barbara

Miller. "A lot of Dick's work was housed there," recalls Marino, "so Barbara reached out to me and said, 'Look, our Dick Smith display is deteriorating quite badly, to the point where I don't know if we can show it anymore; can you look at it and tell us if you can repair or restore it?' I went down there and looked at the dummy, which was loaded with cracks and stuff, so it was definitely something that needed to be saved.

"The head was made out of a resin, so it was a harder material that withheld a lot of its original detail, but the body was latex and it was really damaged, so we took it back to the shop and Mike Fontaine and I repaired all the cracks by hand using Pros-Aide and a few other things to keep the latex from deteriorating further. We also fixed up some of the color to match Dick's original coloring, taking away some of the yellowing and adding back some of Dick's original painting techniques. There were areas under the nightgown that still had some paint on it where you could still see what Dick had done, the blotchiness of it, so we airbrushed it to match some of that style of painting.

"We actually had the dummy in the studio for a couple of months, which was really cool and inspiring, because it was Dick Smith's work from *The Exorcist*, so that was a great experience; learning from Dick by seeing his work up close and repairing something that needed repair for the sake of film history.

"It was very difficult to do any research because we didn't have any access to still photography from the film, apart from things released for the DVD, so we were looking at Polaroids or copies of Polaroids. But what we did have was the actual paint job, which we could see right in front of our eyes. There were sections of the upper thighs that had never seen the light of day, certainly not in the film, so you could see what the paint job was and match it and not go crazy trying to find reference for it.

"There was actually a buckle in the leg, and when I told Rick Baker about it, he said, 'Oh, I remember when we made that, and there was a buckle already there, so that's something you don't need to repair, because it was always there!' It was where the feet joined the legs, and it almost looks like a scar, but Rick said it was always there, so I'm glad we didn't fix it!"

THE HOLLYWOOD WALK OF FAME

Only a select number of celebrities can earn a coveted star on Hollywood's Walk of Fame, and of that group, only a tiny number are makeup artists. It was makeup effects artist Todd Masters who began campaigning for Smith to get a star; a campaign that has now gone on for the better part of a decade.

"I'm currently in the process of resubmitting Mr. Smith's *next* application," notes Masters, "in the hopes of urging the Hollywood Chamber of Commerce to finally grant it for his 100th birthday (the summer of 2022). We previously submitted several applications, each with a two-year period, and I think the current one will be number four!"

Like many of his contemporaries, Masters met Smith through the phone book. "As a kid, I would go to the big Seattle library, where I looked up my heroes and would call them out of the blue. Dick was always great about picking up - I could hear mixers running in the background - and like many others, he led me into this world, telling me things on the phone that stimulated my art and developed my techniques, but was constructively very critical.

"I know I wasn't alone, calling our makeup effects godfather and asking for help, but until I met J.J. and so many others, I had no idea how big this community was. We were being taught by this amazing guy on the phone; we used to joke in the shops that we were the 'Seeds of Dick.'

"I stayed in touch with Dick as I became pro and sent him pumpkins [Masters had created a series of best-selling foam character pumpkins in the mid-eighties], but he was East Coast and I've always been West Coast. We met in person a few times, but it wasn't until Jill Rockow brought him out to California that we reconnected personally. By that time he had no recollection of any of those calls, or the genius he shared, but he was still a lot of fun to hang out with.

"Jill and I used to take Dick to see all sorts of events to keep what was left of his brilliance stimulated: horse shows, dinosaur shows, lots of sushi and sake dates. Our favorite was the Christmas boat parade. We loved this guy like he was family, even though we were not really family, nor did he

really recall what our connection was."

With the Hollywood Walk of Fame, an average of 200 applications are submitted every year, but the final number of recipients is somewhat limited. "Talking with Rick and Sylvia Baker about how Rick's star came to be," recalls Masters, "apparently it was quite a process, which was helped being linked to the premiere of one of his MIB movies. I think in the eyes of the Chamber, Mr. Smith doesn't have a new movie coming out and they expect fanfare, but I think the makeup effects community would want to celebrate Dick's 100th year, as would many others such as J.J., Guillermo, etcetera."

2011

ACADEMY GOVERNORS BALL

Following the success of the Dick Smith tribute a few years earlier, Leonard Engelman began exploring the possibility of presenting Smith with a 'Governors Award,' which is a special award presented annually by the Academy Board of Governors at a gala dinner, the highlights of which air during the regular Oscar ceremony.

As Engelman remembers, "The year before Dick was chosen, I had presented his name and - I thought - presented him quite well. The names then go through a number of voting sessions, but Dick's name didn't make it through the final vote. While I was at that meeting, I noticed that one of the individuals who was touting a person who *did* end up getting the nomination and position, had brought several books his [candidate] had written, four fairly thick books, so I thought, 'That's what I'm going to do: next year when I present [Dick's] name again, I'm going to bring in three books that he wrote and I'll stack them up in front of me!'

"So when the time came along, I wrote up the presentation I wanted to give for Dick, but it turned out that I came out of retirement to start *Oz the Great and Powerful*. Any time I'm asked to do things like that, I always turn it down, because it used to really bother me when I was a makeup artist working on set, and I would see an individual who was retired and could afford to retire; they were getting a pension and social

security and they had their medical coverage, but they were coming in and working a few hours. I always felt, first of all, it took away money that people needed for rent, and secondly, the hours for their pension and their medical, so when I retired, I swore I was not going to work. I told Cher I would do her projects, but that would be it.

"I ended up doing Oz for a number of reasons, because they kept telling me how valuable it would be to make sure everybody involved with the facial hair was up to speed, which called for training some of the makeup artists in Michigan. So I agreed to do it, but it so happened the meeting [to present Dick's name for a Governors Award] was going to be while I was in Michigan, so I called the president at the time, and explained the situation.

"I said, 'I've got everything written out, but our branch only has one governor. If we had three governors, I could have another governor present it, but we only have one, so I would like the vice-chair of our executive committee to present it.'

"He said, 'No, it can only be presented by a governor. There's no way we can make any kind of exception, but I'll tell you what: I'll present it!' So Tom Sherak, who was President of the Academy at the time, presented it himself.

"The way we worked it out, I came in and gave him the speech I had put together and brought him the books. He called me the next day and said, 'Well, we got it through, Dick is getting an award! I used your speech, and I brought in the three books you brought me, but I also took in three or four other books of my own and I turned them to the side so nobody could see the titles, so I had your three books sitting on top of the other four books, so it looked like it was a big stack of books that Dick had written!' At that time especially, Dick was one of the very few below-the-line individuals to ever get a Governor's Award, so I was honored to be a part of that and so thrilled for him."

The ceremony itself was an emotional time for Smith and assembled members from the makeup community. "Everybody in that room was just glued to Dick," claims Engelman, "and they had a camera there and two big screens so you could see Rick presenting the Oscar to Dick, and Dick's response to it. So many

people commented about how wonderful it was that Dick got that award; at the meeting the following year before we were going to select the Governor's Awards, one of the individuals in charge said, 'The ideal situation we would have, is the really thrilling and emotional effect that was in that room when Dick Smith got his award! Everybody was just glued to it and there was almost not a dry eye in the place. That's the kind of response that we want when we give out the awards, so really look at who you might be nominating, to find out who we could have that would get that response again!' That was mentioned several times, and I felt so wonderful about that, because I had been the basic influence of it."

SPEECH EXCERPTS FROM THE ACADEMY GOVERNORS BALL

The night Smith's Governors Award was presented — by his protégé and old friend, Rick Baker — was fittingly emotional, and included the following tributes from some of those whose lives he had touched:

LINDA BLAIR: When Dick and I first met at the beginning of *The Exorcist*, neither one of us was aware of the challenges ahead, for I was the Cinderella girl in New York: a child model, I did happy commercials, I had a little cherubic face and ponytails. I was supposed to be the next Disney girl; well, when Billy Friedkin cast me in *The Exorcist*, little did Dick Smith know what was in store for him. He was asked to turn me into the ugliest, sickest, scaly-skinned monster ever; to be exact, the devil himself.

No problem for Dick; he pours what looks like pancake batter all over my head and proceeds to wrap me like a mummy with plaster strips. Over the coming months, Dick would proceed to cast every part of my body: my eyes, my ears, my tongue, my feet, my torso; you name it, he cast it. And he would say, 'Make an evil face, and hold it! Make a happy face, make a nothing face,' and over and over and over. The problem was that our director Billy Friedkin did not want me to wear a mask. He wanted the audience to recognize my face. He came to me one day and said,

'If the audience does not know it's you, the movie is a joke!' So he proceeded to ask Dick to work over and over, and eventually what he did was he had the smallest of pieces that changed my eyebrows and changed my face and did all the scarring effects, and then he painted and painted, and we did all of the camerawork over and over and rehearsed and tested until Billy Friedkin got what he wanted, and that took Dick Smith an enormous amount of effort.

For me, it was not as much fun as I think it was for Dick, and he got to put the colored contacts in my eyes, he encouraged me with how fun wearing the big white-out ones would be. He changed my teeth, my tongue, he put all kinds of goo in my hair; it was not a little girl's dream. Although we struggled daily with the makeup and the equipment they invented to turn my head around - no, I really can't do that - to levitate me, throw me around, and of course, make me vomit on cue. Despite all that, Dick became my friend and, most of all, it was through our mutual love and respect for animals. He would proceed to tell me many stories while he was putting on this makeup, to keep me entertained and happy, and for that, Dick, I am always very grateful. What was so hard for me to endure so many years ago [resulted in] my friend creating a film that to this day continues to entertain and confuse the heck out of audiences worldwide. Dick, it is truly my honor and my privilege to have been one of the many people and actors that you transformed and made movie magic that I think forever changed the way we look at film, and the characters, and the work the actors do in order to bring entertainment to the people around the world. Dick, it is my honor and privilege to be part of this tonight. Congratulations, my friend; you deserve this, for so many years, and I'm proud to be part of it. I love you very much.

J.J. ABRAMS: As an aspiring and chubby student filmmaker in the seventies and early eighties, I was obsessed with movies, notably monster, science fiction and horror films. I would spend my weekends making Super-8 movies using any technique I could to kill my friends and blow things up with sheer and utter realism, but in that era, technique was hard to come by. Before the Internet and DVD special

features demystified pretty much everything about the process, movies were sort of like crop circles: they were incredibly cool, but how the hell did they get there? How did they do that? Avenues to unlocking the secrets of filmmaking were few and far between, and getting professional replies to critically important questions like, 'How do you make someone bleed from the eyeballs?' was not easy.

It was in 1981 as a ninth grader and, how do I say this, as an insanely rabid Dick Smith fan, having admired his work from *The Exorcist* to *Scanners*, *The Godfather* and *Altered States*, I wrote the man a fan letter, never expecting to hear back. I came home from school one day and found a small cardboard box addressed to me. The return address was 'Dick Smith, Larchmont, New York.' My heart pounded as I opened the box. The enclosed note read:

“

DEAR J.J., HERE'S AN OLD BUT CLEAN TONGUE FROM *THE EXORCIST*. PUT PEANUT BUTTER INSIDE IT TO STICK IT ON, OR MOISTEN INSIDE AND SPRINKLE DENTAL ADHESIVE POWDER IN IT.

YOURS, DICK

”

My mother was very concerned. 'Who is this man named Dick, sending you tongues?'

One night later that year, I was in New York visiting my grandparents and at the airport, waiting at the luggage carousel, I spotted a man waiting for his bags. I had seen pictures of Dick Smith before, and 'Holy shit; that looked like Dick Smith, but how could I be sure?' Ah ha, I remembered that Mr. Smith had four fingers on his left hand; it was like a Ludlum novel: I slowly walked around the carousel, trying to get a glimpse of his left hand, and there, I saw it. I was never happier to see a missing digit

in my life. I was in a room with my hero; he was The Beatles to me, and no one in the terminal had a clue. I approached him and introduced myself. He was, if this is possible, even kinder in person. He gave me a pre-release issue of *Cinefantastique* magazine, and Dick Smith was on the cover; they were featuring his work on *Altered States*, and he signed the magazine and encouraged me to stay creative, keep making movies and if I wanted, to continue writing to him.

My correspondence with Dick Smith went on for years. A typical letter reads:

DEAR J.J., I'VE JUST RETURNED FROM CZECHOSLOVAKIA, DOING AN AGE MAKEUP FOR *AMADEUS*. THE HUNGER COMES OUT APRIL 29TH. YES, I LIKE SAVINI'S BOOK AND HIS WORK ON *CREEPSHOW*. YES, CABLE IS ATTACHED TO PLUNGER IN LARGE SYRINGE INSTEAD OF LEVER- BICYCLE CABLE. KEEP UP THE GOOD WORK.

BEST, DICK

One night, at dinner, nearly 20 years ago, Dick introduced me to another young filmmaker from Mexico, who he thought was an actual genius. I met Guillermo del Toro that night, and our friendship was sealed through mutual reverence of a makeup artist who blew our minds first with brilliant talent, then with brilliant kindness. It's easy to lavish praise on a man who created iconic images using human faces as his canvas; godfathers and demons, creatures and horrors; a man who attempted on-camera transformations long before any one of us had ever heard of a pixel. But the praise must also, I would say primarily, be given to a man who shared his secrets, encouraged the husky

Jewish boy with a Super-8 camera, the Mexican wizard with his journals full of doodles, the legions of fans and colleagues who came to Dick Smith and with only the hope of one day being able to entertain people, asked, 'How did you do that?' It was Dick Smith who gave us the answers. Thank you, Dick!

RICK BAKER: Hi, I'm Rick Baker, and I'm so proud and honored to be the presenter of this award to my idol, my mentor and my friend for over 43 years. The greatest makeup artist alive. Dick is fondly referred to as 'the godfather of makeup,' not just because he did Brando's makeup for that film, but because he took makeup to a whole new level.

It's unbelievable what this man has done. His work inspired a whole generation of up-and-coming makeup artists, myself included, and many of them are here at this table. He taught us; he didn't have trade secrets. He would go out of his way... he was unbelievable about the way he shared information. He would record his thought processes; what made him come up with this technique, what materials he used, why he used those materials, where he bought those materials, what he would do differently if he was to do that makeup again. He would record all of this, and he typed it up and bought himself a mimeograph machine and he would actually mimeograph these notes and give them to any aspiring makeup artist or anybody. It was not uncommon to see Dick on some street corner in Manhattan, handing them to people and saying, 'This is how I did the bullet hits in *The Godfather*, and this is how I made Linda Blair's throat swell up on *The Exorcist*!'

Another reason he's known as the godfather of makeup is because he makes you offers that you can't refuse. He made me one of those when he called me up and asked me to live in his house and work in his basement as his lab assistant on *The Exorcist*. I could not pass that up, but I was afraid I was going to find a dead horse head in my bed, so I said yes. It is now with the greatest pleasure that I would like to present this honorary Oscar to the greatest makeup artist whoever lived: Mr. Dick Smith!

DICK SMITH: Well, I'll read this and then I'll say something that I don't have to read. Ladies and

gentlemen, please forgive me; my memory is not very good these days. When I watched the wonderful film they just showed, I kept thinking, 'Gosh, that fellow had a great career!' But I do remember with great fondness everyone at this table, and how much they have meant to me in my life. I will never forget tonight. From the bottom of my heart, thank you all. This has been an incredible joy, one of the greatest I've ever had in my whole life. I have loved being a makeup artist so much, but this kind of puts the crown, a cap on all of that, to have so much kindness given to me all in one huge piece is just too much. I am so grateful. Thank you so much!

2014

Dick Smith died on July 30, 2014 in Los Angeles at age 92, reportedly as a result of complications from a broken hip. Expected or not, his death sent shockwaves through the makeup effects industry; Smith, who had lectured friends and co-workers for decades about the importance of healthy eating, nutrition and vitamin supplements, always seemed indestructible, but now he was gone. "He could have lived to a hundred, as his cardiologist once told me," notes David Smith, "but he didn't, because of those complications. I won't go into what they were, because they were heartbreaking, but they were directly related to the break."

A few weeks later, members of the makeup community gathered for a memorial service, with a group of speakers that included Rick Baker, Alec Gillis, Tom Woodruff Jr., Gino Acevedo and Richard Taylor (appearing on video, Kevin Haney, Jill Rockow, Kazuhiro Tsuji, Andrew Clement, Craig Reardon, Steve LaPorte, J.J. Abrams (by video, Todd Masters, Guillermo del Toro, and Leonard Engelman, as well as Smith's two sons, David and Douglas.

Baker reiterated a comment he had heard from Bart Mixon previously that, "Somebody needs to do a makeup family tree, that starts with Lon Chaney and Jack Pierce and goes to Dick Smith, and branches off to Rick Baker and Rob Bottin and Carl Fullerton, and all of the people that this one man had such an impact

on, their lives, and just the film industry in general. And besides the makeup artists, there are other film makers. There's J.J. Abrams, who was a major Dick Smith fan, and Guillermo del Toro. I don't know how many of you know this, but Guillermo was a makeup artist, and a Dick Smith student, and a Dick Smith fan, and he got a great deal of encouragement from Dick, so if it wasn't for Dick, there may not be a *Paris Labyrinth*, so it's just crazy what this one man brought to the film industry."

Baker also noted that Smith had, "invented most of the techniques and materials that are commonplace today and the ones he didn't invent, he improved upon, so this one man's effect on makeup is incredible. There would be no PAX, no silicone appliances; Dick was always on a quest to find better and newer materials, and to elevate the state of the art, and he worked his magic at a time when there was no digital fix-it-in-post. Whatever was photographed on that day went up on the screen. If there is an edge that day, you would see that edge on screen, but you never saw an edge on any appliance of any Dick Smith makeup, and I've seen a *lot* of them in person and they look just as good if not better than they did on film."

On a lighter note, Baker suggested that Smith's world maybe had a bit too much information in it at times. "Dick had notes and journals and things from medical people and nutritional people and all kinds of crazy people, and I don't think it really made him a happy man. There were all these things that he worried about; I heard about Y2K for about ten years, because Dick Smith was so well informed, so every time I went to lunch with Dick I would come out depressed, because Y2K was going to be the end of life as we know it - I've got to turn all my money into gold and silver and bury it in my backyard - and then there were the microwaves, and fluoride in the toothpaste, and basically any food that I ate or anything I drank was going to kill me, but Dick was passionate about this stuff. He wanted to tell his friends and keep them out of harm's way, but all this information worried him and continued to worry him."

Smith's two sons followed, providing a rare glimpse of the artist's family life. David admitted

that he was "sort of the black sheep of the family, and I hit more than my share of speed bumps in this life and my father dealt with them in the most loving fashion possible." Providing one example from half a century earlier: "We were sitting at the dinner table in Larchmont," David remembers, "and I had dyslexia before anyone knew what it was, so I couldn't read or write. I had a complete inferiority complex and thought, 'I'll never be able to read!' and my father said, 'Yes, you will, you *will* be able to read!' Not like a drill sergeant father, but pushing his love into me and belief - and I remember his words - he said, 'Someday you'll be able to pick something up and read it, like this bottle of ketchup,' and to make it real to me, he picked up a bottle of ketchup and pointed at it. I still remember that half a century later, and it's just one of countless examples of how his unconditional love sustained me through my life."

Douglas introduced himself as "the son who never pursued makeup," and noted their dad was different from the other suburban fathers in Larchmont during the late fifties. "He encouraged us to sculpt creatures out of our imagination, or inspired by the old monster films we watched with Dad on TV. When I made a serious stab at modeling the Creature from the Black Lagoon, a favorite of both Dad's and mine, he praised it, and more, cast it in a pewter-like metal for me to keep safely.

"Long gone though, is the authentic-looking potato masher grenade Dad turned on his wood lathe and sprayed a flat and menacing black, back when I was obsessed with war comics and plastic soldiers. I think I threw it once in the backyard grass; it was too awesomely malevolent to risk damaging.

"Also gone is the full-size, realistically painted Allosaurus footprint he made in plaster from the Museum of Natural History where he once worked, pre-makeup. He also tried hard to be a sensitive and enlightened father, reading Dr. Spock and his contemporaries in child psychology. He patiently explained to us that it wasn't healthy to bottle up your hurt and anger, even at him, and he encouraged us to release it through some harmless exercise, like punching our pillow and pretending it was someone we held anger toward. We tried it once and didn't find it very appealing, kind of lame actually, but he didn't give up on this idea.

"The next time, he asked us to draw with oily pastels on large scraps of Styrofoam board representing someone we were mad at, and then he let us out in the backyard to a bare area under the swing. There was a standing metal ladder there, and he set our two drawn effigies against the ladder and brought out, from his bag, his shop's blowtorch. He ignited it and carefully placed it in our smallish hands in turn, and we played with that flame, making it slowly scorch and blacken, and melt drippy holes in the Styrofoam images. In the end, I reduced Mrs. Vanderwater, my mean fourth-grade teacher to a stinking black pool of bubbling ooze; now that's parenting!

"Dad shared his *Famous Monsters of Filmland* subscription with us every month before he cut pictures out for his reference files. He did simple makeups on his sons that made us the stars of our neighborhood on Halloween. And he gave us our first paying jobs, modeling for his *Do-It-Yourself Monster Make-Up Handbook*."

ADI co-founder Alec Gillis remembered Smith's regular shop visits, which he likened to, "meeting a movie star, and having an OSHA inspection all rolled into one. He would look at our latest work with appreciation, and then scold us about not changing our air filters often enough. After he left, there would be lingering energy among the crew. People would start talking about their favorite Dick Smith makeup, or someone would be inspired enough to get back on that personal project, and of course everyone would bust out their best Dick Smith impression, although if you couldn't really nail the subtleties, you could just go with the modified Ed Wynn and that would suffice."

Kevin Haney read a statement from Carl Fullerton who was unable to attend, before relating his own first visit to Larchmont, where his work was evaluated for a possible job on *Altered States*. "Dick had a reputation, especially at NBC, of being a harsh taskmaster, and an unyielding monster of a boss, but I was fortunate to meet the kinder and gentler Dick Smith. We served together as proctors at a 798 union exam. They were hoping for the martinet that would decimate the inductees; how many people passed was a surprise to them. When asked, Dick replied, 'I didn't judge them by my

standards. I judged them compared to the ability of the whole union!

"He loved music and art, and his knowledge of art history was impressive. He was indifferent to jazz but enjoyed classical music. He enjoyed two pieces of music, *The Planets* by Holst, and Bruch's *Violin Concerto #1*. Dick epitomizes the saying that the true test of a man's character is how he treats a person who can do nothing for him. He treated me like the Prince of Denmark and certainly I could do nothing for Dick; in fact, he scolded the Prince of Denmark for picking up his Frankenstein monster mask at NBC. He supported thousands of makeup artists, and he had a tremendous capacity for giving, and inspired and encouraged artists all over the globe. He loved the movie *The Wizard of Oz*, not just for its makeup, so I would like to quote the Wizard: 'A heart is not judged by how much you love, but by how much you are loved by others.'"

Kazuhiro Tsuji remembered his long correspondence with Smith, which began in July of 1987, including more than 60 letters from his American pen pal over four years as their friendship grew. "He was the one who filled a missing piece in my heart," Tsuji claimed. "I considered him a guardian angel, father and friend. When I was doing makeup, I was always thinking about what Dick would think if he looked at what I had done. He attracted many struggling souls around him who wanted to be healed. He said he was an atheist, but makeup was his religion. I don't believe in religion, but I believe there is a God, and I believe in Dick Smith!"

Steve LaPorte recalled doing a difficult old age makeup in the Atlanta heat and Smith talking him through it over the phone. "I was using rubber mask greasepaint, and Dick told me how to make PAX and use it, so one day I was looking at this greasy rubber face and the next day, it was PAX. Fortunately, the first day was a wide shot, but that changed the game.

"I remember working in New York and I called Dick who said, 'Hop on a train to Larchmont and I'll pick you up at the station!' I got off the train and there was Dick, who took me to his house and to that magic basement, and that was an afternoon I'll never

forget. I met his wife Lyn and we went to his favorite Japanese restaurant and then he took me back to the train station and sent me on my way.

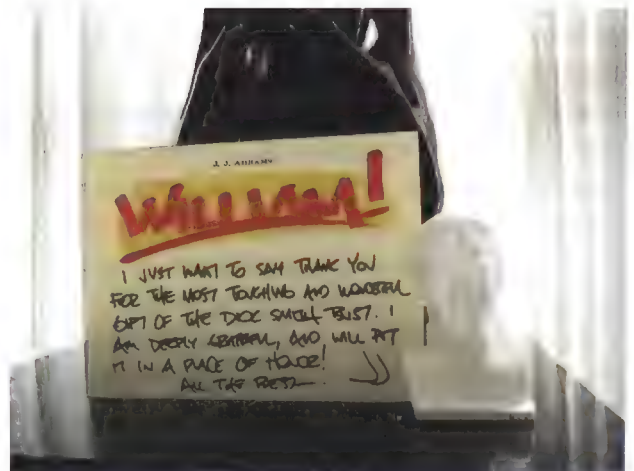
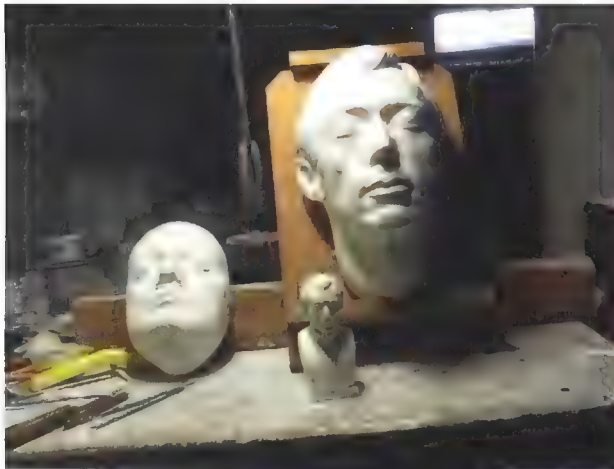
"But while I was there, I was washing my hands in his upstairs bathroom and there was this statue sitting on the sink, this great tarnished statue with a washcloth hanging over it, and I'm looking at it and it said: 'To Dick Smith for your outstanding makeup for *The Exorcist*! It wasn't an Oscar; I don't know what it was, but I said, 'Dick what is this award you have here?' He said, 'Oh, I had to have something to hang the washcloth on!'"

In 2014, makeup effects veteran William Forsche decided to produce a Dick Smith mini bust as a tribute to his mentor. Forsche first got in touch at age 14 after reading an article in *Famous Monsters* that had mentioned Smith lived in Larchmont, and after information yielded a phone number, he called the same day. "He couldn't have been nicer," remembers Forsche, "and it was the start of a wonderful correspondence.

"Many years later, when Jill Rockow told me of Dick's condition, I tried to figure out what I could do that would make people feel better, because I knew losing him was going to be a big loss. I had Dick's life mask, because he and I always talked about life casting, life masks and sharing collections, and what it would be like to create a database of faces.

"My good friend Marc Tyler had a business called Immense Miniatures, so he helped me in digitizing the face to create the bust. I provided photographic images, including the turtleneck that Dick always wore, which I thought would be perfect. It would have been nice to have glasses as well, but Dick had his eyes fixed towards the end, so he didn't need them anymore."

Forsche accepted donations to offset the costs of the 300-400 busts he ultimately sent out, and was delighted but not surprised that a majority of people donated more than enough money to pay for somebody else's gift. "That was 'paying it forward' at its finest, which is how I felt about Dick. He paid it forward his entire life with his information and time; quite frankly, he was the Internet for makeup artists. He shared everything and it was just amazing what he did for all of us, so I wanted to pay it forward just like he did."



From top left, clockwise: William Forsche's Dick Smith tribute bust; a personal note of thanks from J.J. Abrams; the tribute bust next to an actual life cast of Dick in Forsche's workshop

Photos courtesy of William Forsche

From the note that Forsche included with each tribute bust:

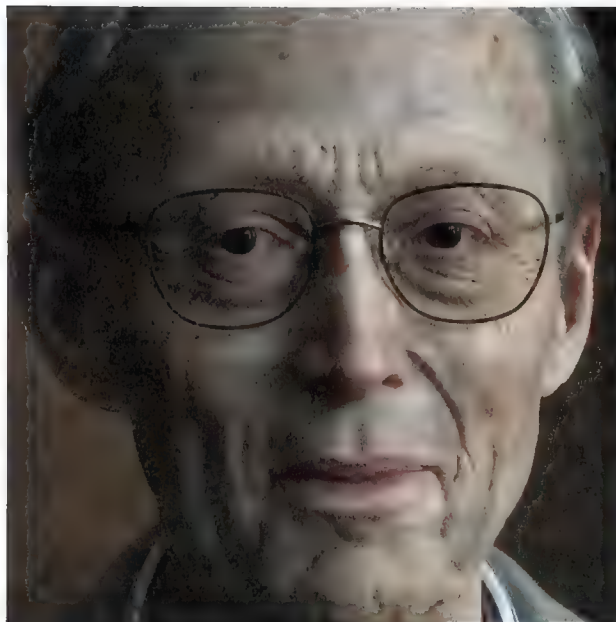
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PAYING IT FORWARD WAS FIRST INSTALLED AND TAUGHT TO ME BY MY MOTHER, BUT WAS LATER FIRMLY REINFORCED BY DICK SMITH. SEEING THE LOVE BEING POSTED AND SHARED BY EVERYONE SHOWS ME HOW WONDERFULLY ALIVE THIS GENEROSITY STILL IS AND ALWAYS SHALL BE. TRUE LOVE TRANSCENDS ALL, EVEN DEATH, AND IT IS THE ONE GIFT THAT WE CAN NEVER LOSE, AND CAN NEVER BE TAKEN AWAY. THANK YOU FOR EVERYTHING, DICK; YOU ARE THE MAKE-UP MAESTRO, WHO WAS ALSO A MODERN-DAY LEONARDO DA VINCI, MICHELANGELO AND THOMAS EDISON ALL ROLLED INTO ONE GENUINE AND GENEROUS HUMAN BEING. RICHARD EMERSON SMITH: JUNE 26, 1922-JULY 30, 2014. YOU WILL BE GREATLY MISSED.

”

WILLIAM FORSCHE

In 2018, artist Kris Costa created his own very different tribute to Smith in the form of a stunningly realistic digital portrait. "I'm originally from Brazil," explains Costa, "and when I was a kid, we lived in a small city where we didn't have access to a lot of information. A friend of mine's brother went to New York at one point and bought a copy of *Fangoria*, and when I looked at it, I fell in love, because I was totally into horror movies. As a teenager, I used to go to used bookstores looking for those magazines, where I started seeing the names of artists like Rick Baker and Dick Smith. If I had lived in the US, I probably would have become a makeup effects artist, but because the reality was so different, I just loved that stuff from afar.



Kris Costa's 2018 digital portrait tribute to Dick Smith

Photo courtesy of Kris Costa

"I ended up working in a bank, which actually helped me to buy a computer and art supplies, and when I finally came to work in the industry, I still had the same passion and admiration for the guys who produced all that amazing work, so I decided, 'Okay, I'm going to pay homage to my idols!' Dick Smith was the first one I thought of, because of his amazing work, but as soon as I started posting stuff about the portrait, a lot of people said, 'Are you teaching classes? I want to learn from you!' As soon as I finished my next portrait, which was Rick Baker, I decided to teach some online classes, so while I've been working full-time at ILM, I've been teaching an online class on how to create these digital portraits, so that's how it started.

"I use ZBrush software, so I start with a base mesh or a cube, which basically becomes a virtual ball of clay, which I can subdivide or add more and more detail to. I use virtual brushes to carve away the surface and refine it from there, so you start with primary, secondary and tertiary forms, adding color on top. There are multiple passes to reproduce someone's skin, reflection, or how oily certain areas are, so you really have to pay attention to things like that. You also

have to figure out what the right thickness of the skin is and how light travels through it; things you don't have to pay attention to when you're working with real-life materials. With silicone, for example, if you put a flashlight close to it, you're naturally going to get the subsurface scattering and the redness from within, but with the computer, you basically have to tell the software what the thickness of the skin is. A well-done portrait can take you at least a month or two, because there are a lot of steps involved.

"With a portrait like this, I find a cyber scan to be too much of a shortcut. Philosophically, I wanted to pay homage not just to the person but to the process itself and how hard it is to create something as a physical form. If everything is in the computer, it can be too easy, but if you sat in on one of my sculpting sessions, there's a lot of work that goes into it, so this is a way to bring together the two different worlds.

"I think the Dick Smith portrait took three or four months, but because it's the first one I did, I want to revisit it at some point, because there's a lot of room for improvement, not just in the likeness but with everything I've learned over the past year."

Trying to list the myriad contributions, personal and professional, that Dick Smith made to the entertainment industry would require a much bigger book than this one. With that in mind, it's probably best to leave that analysis to some of the people who knew him best.

"I've said it before, and I'll say it again," claimed Rick Baker, speaking at Smith's memorial service, "Dick Smith is the greatest makeup artist ever, hands down, no question about it.

"Since Dick's passing, I've been reflecting a lot on the impact that he had, not only on me but on the film industry in general. If there was never a Dick Smith, I can't help but think about *It's a Wonderful Life*: if Dick never existed, the effect that would have on so many people and on the film industry is amazing. Just the impact of not having Dick Smith on *The Exorcist*, *The Exorcist* wouldn't have been the same film. His artistry, his inventiveness was unequalled. He made that movie not only believable but terrifying, and there was no

one else at the time who could have done what Dick Smith did and that's just one of his films, one of his many films. If you take Dick out of the equation of all the films he did, it would be a major hole in the film industry, but then you've got all the people that were under Dick's wing, all of his protégés, and all the information that was out there, and all the people that he inspired, me being one of them."

"Prior to actually meeting and working with him, he was like a rock star," continues Peter Montagna. "You idolized this man, so he had one persona that you thought of when you thought of him, but once you met and got to know him, that suddenly faded, and I realized that he got upset like everybody else. He had his days and his moments, and he was a man just like all of us, so he became more human. He was troubled by the same troubles we all have. There were deadlines he had to meet, so he would get stressed out and angry sometimes; you saw the man and he became more real as a person, and I could relate to that, because like the magic clay that didn't exist, he was just like we were in that respect.

"When we had issues to deal with, Dick got terribly stressed out, but what I learned and what I took from those experiences was that there's always a solution. If you just put your mind to it, you'll come up with something and you will always give them something, so that lesson stuck with me for a long time: that when Dick was confronted with a problem, he always figured something out. That, to me, was worth its weight in gold: idolizing him and then seeing the real man and realizing he's a husband and a father; he was a guy like we were in that respect. He just happened to be Dick Smith, so he had to be extremely good at what he did. And after a while, I could talk to him like I would talk to anyone else.

"He called me once out of the blue to ask a question about something and I said, 'Dick, this is kind of weird! You're calling *me* to ask a question about glue; that's kind of weird. I'm usually calling you!'

"He said, 'Well, I don't know everything!' and I thought, 'That's why you're Dick Smith: you're not afraid to ask questions and you're not afraid to show you don't know something!' If he didn't know something, he would ask questions, and he always

said, 'If you don't know something, you have to ask!' Imagine not asking a question and thinking you know everything. Those are the people who really don't know anything but think they know everything, so that stuck with me.

"Dick also told me something very interesting about sharing information. He said, 'When I was young in this business, trying to find information...' and remember, Dick was on the East Coast and the majority of makeup artists were in Hollywood, and Dick was a far cry from Hollywood, so to try and get information on stuff was very difficult. A lot of these guys just wouldn't budge. They were very secretive about things, so to find out information was tough. But he said, 'I never wanted to be like that. I always wanted to share information. You know, Peter, it's an interesting phenomenon, when I give information out, an interesting thing happens: it almost always comes back to me, and it's usually been improved and changed somehow. Everyone puts their little mark on it, so it comes back different, changed, improved, which is a wonderful thing. If I didn't do that, it would just be mine, but I really wanted it to be everyone's. I really wanted to share, so we all benefit from each other.' I thought, 'What a great philosophy,' and that stuck with me as well. That's why he was who he was, and that's why the art has been elevated so much: a lot of it is because of Dick's generosity and sharing of ideas."

"As fabulous a makeup artist and an inventor or discoverer of products as he was," claims Leonard Engelman, "on the surface, he was very humble. I think there were cases when he was on the set working with certain actors where he was a stronger force, but he was certainly somebody who stands out. Even young makeup artists who don't know the makeup artists of today know the name Dick Smith.

There are so many people who have got his books through the years and that's where they started learning about prosthetic makeups and lab work; he's been an educator probably from the time he started at NBC and still continues to be an educator, and the books and such are still very up to date this many years later."

"I love character work and makeup, which is what Dick really loved," offers Greg Cannom. "He didn't really care that much about creatures, so for him to tell me that I went a little further and fulfilled what he wanted to accomplish in his life; it was all because of the stuff I learned from him over the years, studying his work."

Just about every makeup artist who worked with Smith has a lesson or two now hard-wired into their creative DNA. "For me, it's 'Don't limit your thinking early on,'" remarks Carl Fullerton. "It's something I think is also ingrained into people that are trained for the stage, and I've found that approach to be very true in working with actors that come from the stage: the sky's the limit in the beginning, and then they begin to become much more specific, meaning they pare down what they are willing to accept and move forward with, going from the fanciful and impractical to the practical. That's not to say that you wouldn't bring some, or any of those aspects with you, but there is a point at which you have to realize that you have to make choices that will function for you within the time and budget that you have."

But putting aside the lengthy analysis and explanations, perhaps it's Kevin Haney that best sums up the legacy of Dick Smith in a single sentence. "Here's a man," he reflects "who you won't see his like again any time soon."

AFTERWORD

BY RICHARD TAYLOR,
CO-FOUNDER & CREATIVE
DIRECTOR, WETA WORKSHOP

In New Zealand, #8 fencing wire isn't just for fences; it's part of our culture. Back in the day, ours was an isolated country with limited access to information, replacement parts and specialized equipment. So we just learned to work with what we had. Being a nation forged on farming, one thing we had heaps of was fencing wire! Story goes, you can fix almost anything with it: your tractor's mudguard, grandma's washing machine, your wife's wedding ring, even the sheep's broken leg. With a few feet of wire hanging in the back shed, you could solve almost any problem. That's the Kiwi 'can do' attitude, and it's also how we'd been doing things in the Workshop in those early years.

Being somewhat of a rag-tag crew, many of our team hadn't grown up building props or created film effects before, so we were making it up as we went along and making do with what we had on hand; you know: #8 fencing-wire style. YouTube tutorials were a long way off, and even books and videotapes on the subject were fairly impossible to track down. And this is where Dick Smith came into the picture and changed all that...

I can't recall exactly how I got my hands on a copy of his *Do-It-Yourself Monster Make-Up Handbook*. Although originally published some 30 years earlier, the idea that someone had written a guide to creating makeup effects out of everyday household stuff felt tremendously exciting.

I really wanted to reach out to the author and let him know how much this wonderful little book meant to me. The makeup effects I had been doing to this point were definitely in the #8 fencing wire mentality: make do with

what you have at hand. Therefore, Dick's book really touched a spot in my heart. At the time I didn't really appreciate the scope of Dick's career, or that he offered a significant makeup course for young aspiring artists just like me. I simply wanted to connect with a man who had connected with me. What was to follow, though, was 25 years of remarkable generosity, mentorship, and friendship. And it turned out I was not alone. Many of the world's best in the makeup and effects fraternity have enjoyed a similar relationship with this remarkable man.

I finally got to meet Dick when my colleagues and I went to our first (and *the* first) makeup convention in LA, pre our work on *The Lord of the Rings*. Dick was walking the queue that was lined up for his talk and was shaking hands with the expectant crowd. When he finally reached me and my friends, I introduced myself with all the awkwardness of an adolescent schoolboy. "Ah, the margarine guy," exclaimed Dick. In one of my letters, I'd shared that I'd predominantly been sculpting, and in fact my first 300 commercial sculptures were crafted in industrial margarine. It was cheap, readily available and easy to sculpt. Another piece of #8 wire, I guess. Back then, Dick found this highly amusing and couldn't wrap his head around how I was keeping the margarine cold enough - or what other crazy techniques and materials we were using down in the South Pacific. I don't know exactly what he was expecting, therefore, when I invited him to visit us at our workshop in New Zealand, 20 years after our first meeting!

It took me a further two years to persuade Dick to set off across the world (by himself) and to come and visit us in Wellington. Dick had long been retired and somewhat relegated to the thought that he was

going to see out his days quietly tucked away in his home in Sarasota, Florida. On arriving, I picked him up from the airport and drove him the short distance to the Workshop. As we pulled in, the entire crew - who had assembled in the car park - burst into applause. It had been a difficult journey for Dick, but in that moment, with tears in his eyes, I like to think he could appreciate how impacting his career had been, not only on me, but on a whole workshop of artists in this small company at the bottom of the world. It must be a remarkable feeling to see that your creativity, kindness and mentorship have reached right around the planet.

It's said that immortality is reserved for those who teach, because great teachers can pass on

their spirit of knowledge from generation to generation. Dick's commitment to his craft, his passion for innovation, and his willingness to give his time generously, made him the great teacher we all have benefited so much from. Today, my wife Tania and I continue to try our best to pass on the spirit of Dick's sharing, and it's great to see that our industry remains one of collaboration with sharing of knowledge and information.

Dick was one of the world's great makeup artists and innovators, but he was also one of the world's great mentors, and one of the most humble and kind-hearted people we all have had the pleasure to know. In love and respect.

ACKNOWLEDGMENTS

BY JOE NAZZARO

To be perfectly honest, I hadn't intended to write a book about Dick Smith, but several months after his death in 2014, I began to realize that *somebody* had to chronicle his life and career, so I supposed it might as well be me. And as time went by, that realization slowly morphed from a nagging idea into a moral imperative that simply refused to go away.

The obvious problem in writing a book about Dick Smith is that when the subject of your biography is no longer alive, it tends to put a damper on any first-person insights one might have hoped for. I had interviewed Dick many times over the years, and consequently had endless hours of material to draw upon, so that gave me a good head start, but it barely scratched the surface as far as a six-decade career was concerned.

There were two solutions to this dilemma. Number one: get in touch with pretty much anybody who ever knew or worked with Dick, and damn that was a long list. Over the next several years, I tracked down every former assistant, friend and co-worker I could possibly find; a list that eventually swelled to nearly a hundred people. Not surprisingly, just about everybody I contacted was more than happy to share their memories of Dick, apart from one former assistant who led me on a merry chase before deciding he was going to write his own book (which as of this writing, I'm not surprised to see, has still not happened; and another makeup artist I won't name, who spent the better part of an hour on the phone explaining why he *wouldn't* talk about his experiences. He promised to email me something slightly less libelous, but nothing ever materialized.

Solution number two: dig up every scrap of information available, so that's exactly what I did. I watched (or listened to countless TV, magazine and newspaper interviews, DVD commentaries, books, online articles, personal correspondence, social media posts, laundry lists - okay, maybe not the latter - but anything else I could get my hands on.

Having written a number of books over the past two or three decades, I've discovered a few strange phenomena that almost always seem to occur. The first is that facts tend to have a strange life of their own. Just when you think you know the ending of a particular story, something comes along to change that ending, or maybe add a little twist that you never anticipated. A good example of this is *Death Becomes Her*, where somebody's throwaway comment on Facebook about the film's original ending led to a flurry of new interviews (including the aforementioned phone outburst) that added a lot to my understanding of the project.

Along with that is a momentum that always seems to increase right up until the time a book goes to the printer. I can't tell you the number of times I've had a phone call or mail from somebody I had tried to track down for months saying, 'Is it too late...?' Or a past interviewee suddenly turns up a piece of useful material during spring cleaning and gets in touch to see if I'm interested. There's also the 'holy grail' effect, whereby you turn up a last-minute treasure trove that makes you go all the way back to the drawing board, albeit for the best of reasons. In this case, it was a treasure trove of audiotape interviews that expanded this project significantly.

This book would not have been possible without the generosity of a countless number of people. The reason I don't list them all here is because I know I would inadvertently leave a name out and feel guilty forever afterward.

On the publishing side, I have to thank editor Lisa Gorton, editorial assistant Chris Silver, publisher Neill Gorton and book designer Hanna Oakes (Oakshed) for putting this material together into such a wonderful package.

Finally, this book would not have been possible without the help of my wonderful wife Sheelagh, who started this adventure with me during that first trip to Larchmont three decades ago and has had to put up with me for more than five years as I slowly and laboriously tried to reconstruct the life of Dick Smith. This book is as much hers as it is mine.

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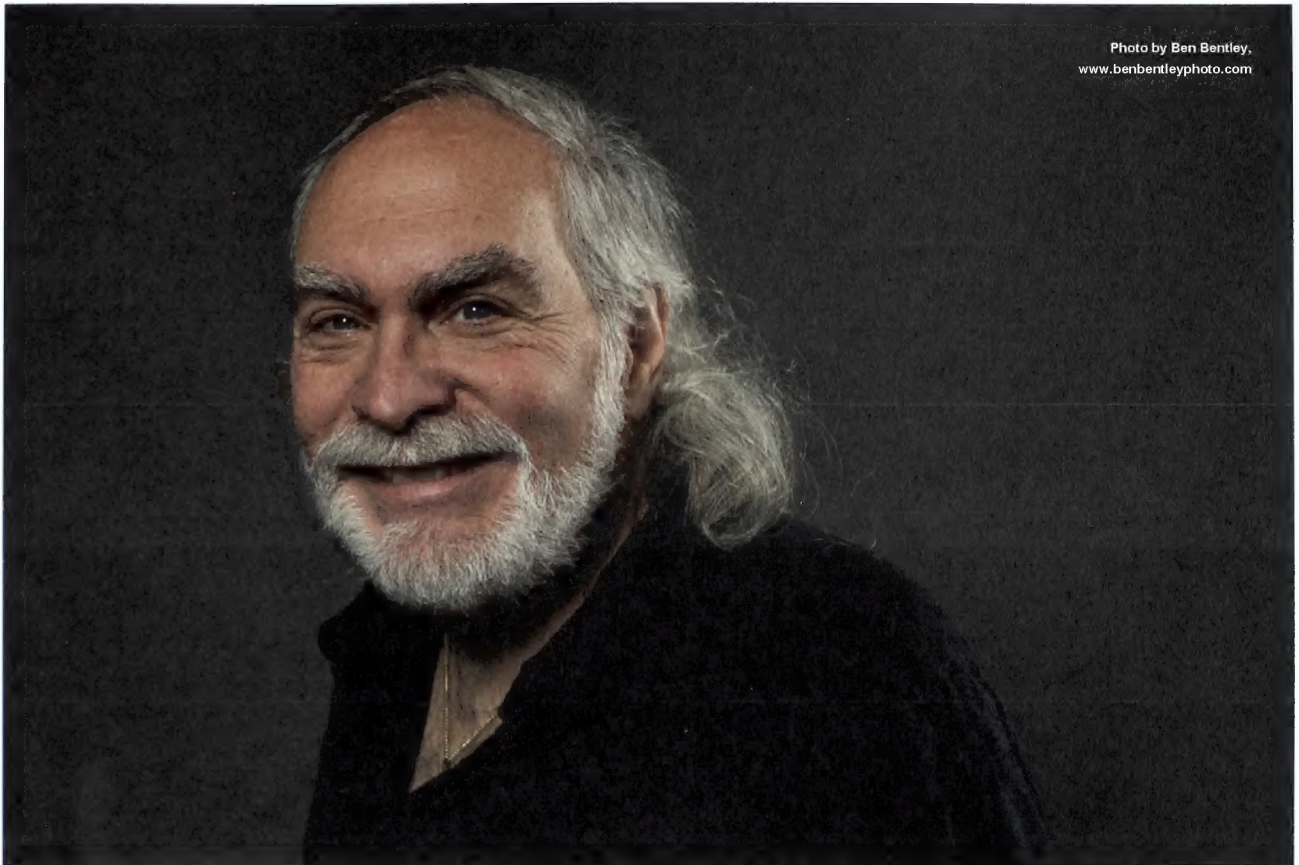
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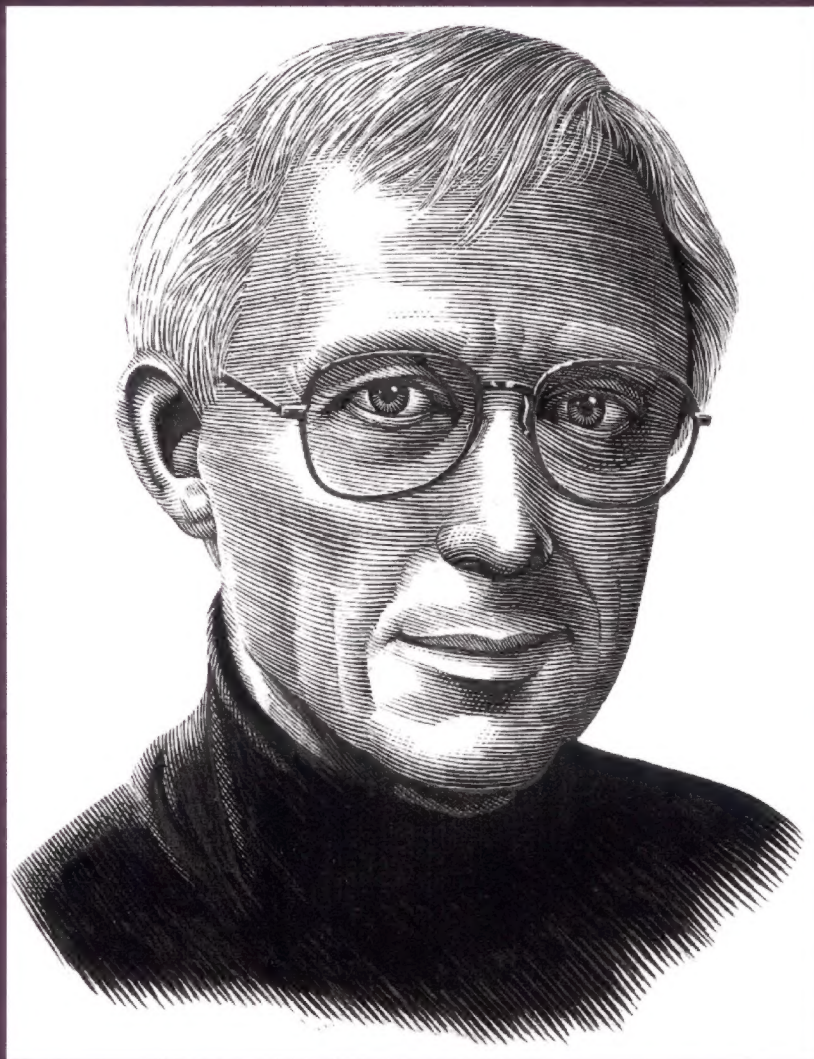


Entertainment journalist Joe Nazzaro has been covering film and television makeup for nearly four decades. In addition to a 20-year stint on *Makeup Artist*, he also helped launch the critically-acclaimed *Prosthetics Magazine* in 2015. He's written countless magazine articles on the subject, as well as several makeup-related books, including *Star Trek* and *Farscape*.

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“DICK DID AMAZING THINGS FOR OUR CRAFT, AND WITHOUT A DOUBT HE HAS INSCRIBED HIS NAME PERMANENTLY AND HISTORICALLY...”

Guillermo del Toro
(director, *Hellboy*, *The Shape of Water*)

“I WILL FOREVER BE ENDLESSLY GRATEFUL TO DICK SMITH FOR THE JAW-DROPPING ILLUSIONS HE CREATED DECADES BEFORE DIGITAL EFFECTS WERE EVEN A POSSIBILITY...”

J.J. Abrams (writer/director/producer,
Lost, *Super 8*, *Cloverfield*)

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